

SKETCHES OF GLEE COMPOSERS



DAVID BAPTIE

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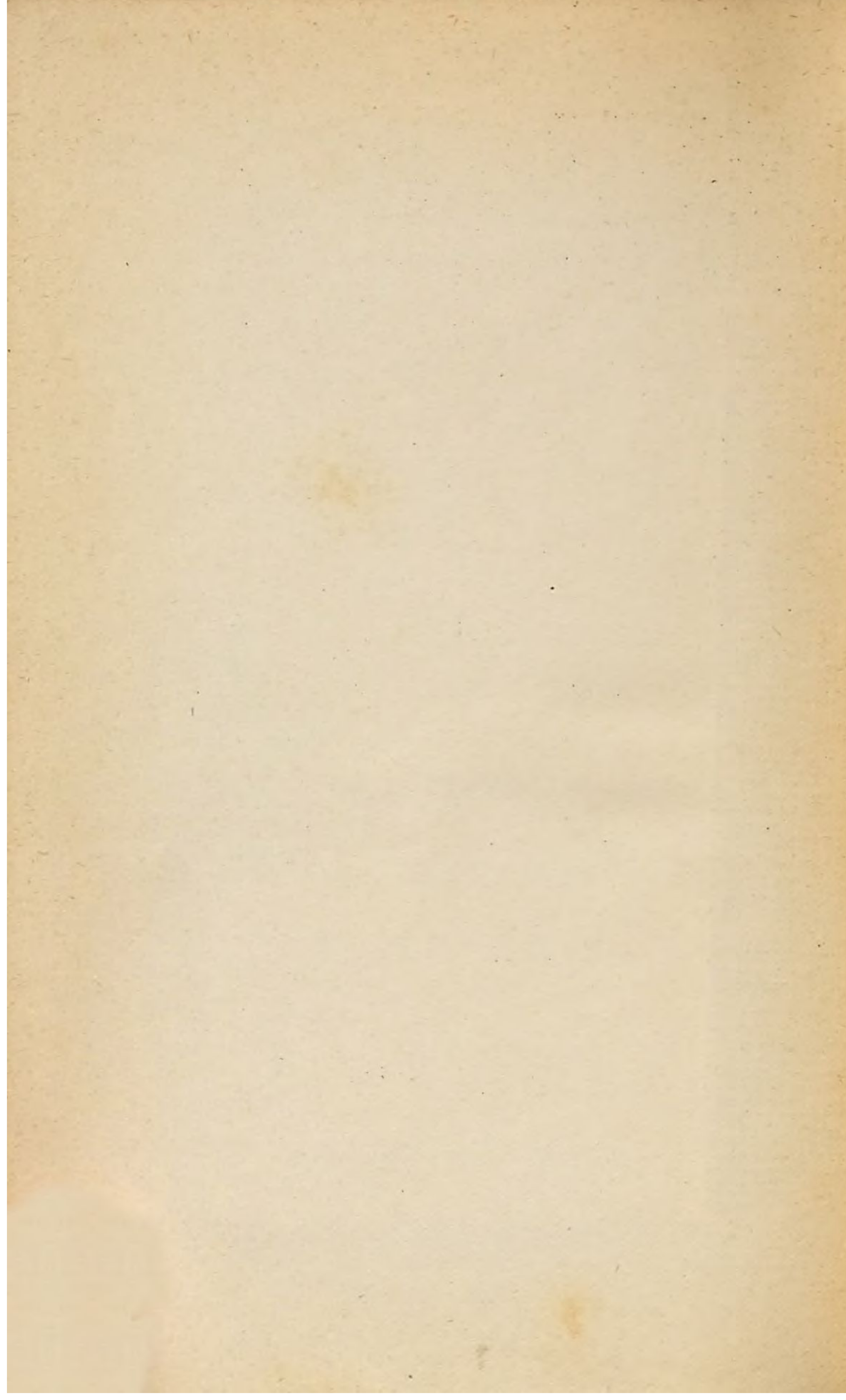
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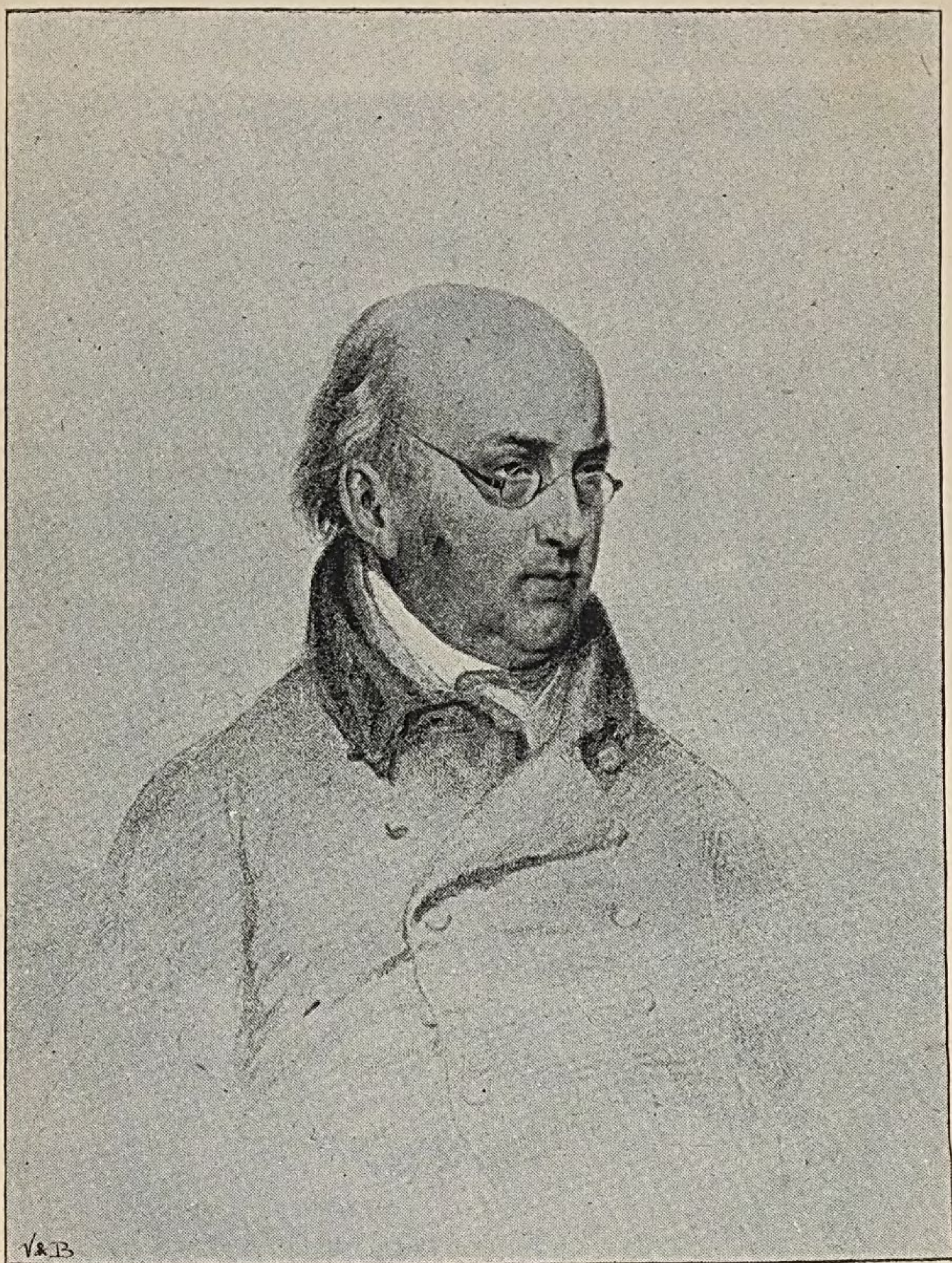
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ENGLISH GLEE COMPOSERS.



DR. CALLCOTT.

SKETCHES
OF THE
ENGLISH GLEE COMPOSERS.

HISTORICAL, BIOGRAPHICAL AND
CRITICAL,

(From about 1735-1866)

BY
DAVID BAPTIE

With Portraits.

[1896]

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SKETCHES

OF THE

ENGLISH GREEK COMPOSERS



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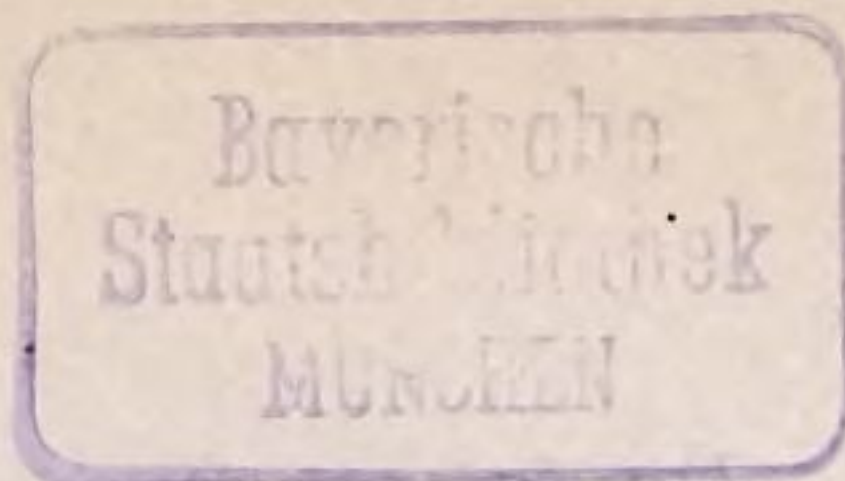
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PREFATORY REMARKS.

It has often occurred to the writer that the indifference manifested by too many of our lovers of vocal music towards those styles of composition known as the "glee" and "madrigal," proceeds rather from unacquaintance with those particular forms than from apathy or dislike. Perhaps the old proverb holds good here as elsewhere that "A prophet is not without honour, save in his own country!" and, although far from being grudging in our praise of similar compositions by foreign composers, yet the peculiar form of the glee is essentially English, and while in the madrigal our composers have never been *surpassed*, we can proudly add that in the glee we are—and have ever been—absolutely *unrivalled*! Yet not without opposition. Both France and Germany—envious of our laurels—have entered the field against us, but in vain, yet from no want of either taste or ability on the part of their composers. Such men as Gounod, C. L. Ambroise Thomas, and Laurent de Rille, as Mendelssohn, Kücken, Kreutzer and Abt, could not write otherwise than well, and have left the world a rich legacy of beautiful part music, which reflects high credit upon

them, but yet excellent as the music is—it is in a different *style* from the English glee, and *that* is still the best. There are two reasons which may be assigned for this. One is that in the English glee each part—as a rule—is sustained by a *single voice*—the method best adapted to ensure purity of tone and elegance of style—and secondly, the highest male part is (or used to be) sustained by a *male alto* (or “counter tenor”) instead of a “*first tenor*,” which virtually adds about *a third* to the compass (say C or C $\sharp$ against A or B $\flat$). Owing to this wider scope the effects are bolder, more brilliant and more varied. As hinted above, the male alto voice has been of late years less cultivated than formerly, and doubtless to that cause mainly must be attributed the decline of the glee in our day, the highest parts being, in many cases, too high for first tenors. Also, we fear, we have deteriorated sadly from the days when it was considered that a gentleman ought to be able to take his part in a glee at any promiscuous gathering! Now, however, that the people of this country are awaking to the merits of our native composers, whose works are obtaining a hearing both here and on the continent, and the cry of “non-musical” Britain is fading away, our musicians and music lovers may be induced to glance back to the period when our great glee writers Callcott, Webbe, Stevens, Danby, Cooke and others gave their compositions to the world, and revive this beautiful form of vocal harmony! The border-land between glee, madrigal and part song is not easily defined, but all are good and with a desire to preserve even the *names* of such pieces and composers, the writer has included all of them in this list, which comes down (as regard part-song com

posers) to the present day. Many of the best male voice glees it is true, are only to be found in the libraries of antiquarians and in an expensive form, but if a pretty general desire was evinced for copies of such pieces, it cannot be doubted that enterprising publishers would soon reproduce them in a cheaper style, and divested of their almost obsolete C Clefs. In this work the writer begins with those who may be termed the *pioneers* of the so-called "legitimate" glee, as James Corfe, John Travers, Dr. W. Hayes, and others, who produced pieces in a similar style from 1735-50—about 20 years before Samuel Webbe appeared. No doubt many good vocal trios and quartetts (termed "glees" by various editors), were printed much earlier, written by Purcell, John Playford, the brothers Lawes, and others, many of them excellent as music—but in a different style from the glee. In 1763 the "Catch Club" offered four prizes annually—two for glees ("serious" and "cheerful"), one for a catch and one for a canon—which did much to stimulate glee composition in England, from that date until about 1790, which might be considered its zenith. Webbe, Baildon, Battishill, Cooke, Atterbury, Danby, J. S. Smith, Paxton, Stevens, and Calcott were the chief competitors. In 1794 these prizes were discontinued with the natural result that the glee began to decline in public favour. About 1800 the "Glee Club" attempted to revive this flagging interest by offering prizes at intervals—which had also been done previously by several Irish Glee Clubs—but no kind of regularity seemed to prevail till about 1829, from which time till 1857 (when the "Glee Club" was dissolved), many prizes were awarded by the "Glee Club"; "Abbey

Glee Club"; "Round, Catch and Canon Club"; Manchester "Gentlemen's Glee Club"; Liverpool "Apollo Glee Club," etc.—also by several private gentlemen. The successful competitors for these included C. S. Evans, Beale, Elliott, Knyvett, Hawes, T. S. Cooke, Horsley, Walmisley, G. W. Martin, and James Coward, many of whose glees are worthy to rank with the finest effusions of the older composers. Walmisley, who died in 1866, may be almost considered as the *last* of the glee composers, hence the adoption of that year for the close—for although both Coward and Martin survived him many years, they produced little or nothing in the glee style after that time. Upwards of 200 composers are noticed, of whom about two-thirds are glee composers. The others being more identified with the composition of part-songs. The great madrigalian writers are not noticed here, as they belong to the Elizabethan period, but frequently they are laid under contribution by our concert-givers, and we are always delighted to renew our acquaintance with the works of such men, as Wilbye, Bateson, Morley, Weelkes, Orlando Gibbons, and their contemporaries. More recent madrigals, written by the Linleys, Beale, J. S. Smith, Pearsall, Sir J. L. Rogers, etc., are noticed under their respective composers. In every case the number of each writer's glees are given, and an ample list of his *best* pieces, stating *for what voices* each piece is written, to enable caterers for glee clubs or choral societies to choose what will suit them. If the perusal of this book should awaken or rekindle in any breast a love for these beautiful and truly national forms of composition, the writer will consider his "labour of love" well repaid.

SKETCHES
OF THE
ENGLISH GLEE COMPOSERS.

Historical, Biographical & Critical.



(JAMES CORFE TO FRANCIS HUTCHESON, M.D.)



AS indicated in our prefatory remarks, we begin by noticing James Corfe. We are not indeed aware of the precise year in which he was born, but as he published a set of glees somewhere about 1735, the probability is that he was born about 1695 or 1700. Of his five glees, one, "Tune your lutes" is for S.S.B., the other four are for A.T.B. These are "Come, shepherd swains," "Fill the bowl with rosy wine," "Hence far be all consuming cares," and "'Tis love and harmony." This last is bold and spirited, and at the passage "Then let no man disturb our delight" bears a striking resemblance to the popular duet "Could a man be secure" (T.B.), generally ascribed to Starling Goodwin. The late Mr. A. T. Corfe however (who claimed James Corfe as a relative) maintained that the duet

in question was his composition, and the coincidence certainly appears to strengthen his claim. Corfe's death is involved in obscurity.

JOHN TRAVERS, born Windsor about 1703 (or according to others 1706) was a composer of distinguished ability and taste, who has never yet received from the musical public the appreciation which is justly his due. Alike in sacred and in secular music he wielded a powerful pen, as is well shown in some of his anthems and services (particularly his vigorous and expressive anthem "Ascribe unto the Lord") while for secular music his "Eighteen Canzonets for two and three voices,"—chiefly to the words of Matthew Prior—have a charm far transcending those of any of his immediate contemporaries. Twelve of these are for two voices, and six for three. We may call especial attention to the following, "Haste, my Nanette" (S.B.); "I, my dear, was born to-day" (A.B.); "When Bibbo thought fit" (A.B.); and "Soft Cupid, wanton, am'rous boy"! (A.T.B.) as being at once smooth, elegant and vigorous. This graceful composer and excellent harmonist died London in 1758. For a good many years he was organist at St. Paul's and the Chapel Royal and had studied under Drs. Greene and Pepusch.

WILLIAM HAYES, (Mus. Doc.), born at Horbury (Worcestershire) in 1706—not at Gloucester as generally stated—but he was entered at a pretty early age as choir-boy in Gloucester Cathedral, under William Hine (1687-1730) which circumstance may have occasioned the mistake in question. Hayes was organist at Worcester Cathedral from 1731-34, which he then left for Magdalen College, Oxford. In 1741 he was appointed

Musical Professor to Oxford University, and in 1763 Conductor of the Gloucester "Musical Festival." We are aware of 22 glees, trios, etc., composed by Dr. W. Hayes. Two of these obtained prizes, viz. "Melting airs soft joys inspire" (S.S.S.B. in 1763) and "Come follow me to the greenwood!" (T.T.T. 1765), but neither of these rank among his best, altho' the first is melodious. Far superior are "Child of Summer, charming rose!" (S.S.B.) which is elegant and spirited, and his bold, vigorous glee "Let 'omnibus 'Wiccamicis' in a bumper now go round!" (A.T.B.) "Right Shrewsbury cakes!" (S.S.B.) is bright and telling, and of his others we may briefly name "Comus away!" (A.T.T.B.); "Doth the sweet pastoral pipe" (A.T.B.); "Fields were overspread" A.T.B.; "Merrily play on the tabor and pipe" (A.T.B.); and his harmonized sets, "Arno's Vale" (A.T.T.B. from Holcombe); "Fairest Isle" (A.T.B. Purcell) "Gently touch the warblinglyre" (A.T.T. B. Geminiani); and "Turn Amarillis" (S.T.T. B., T. Brewer). He was a graceful melodist, but his harmonies are frequently deficient in vigour. He wrote many beautiful rounds, of which "Wind, gentle evergreen," and "This tomb be thine, Anacreon," may be quoted, also his excellent catch "Would you sing a catch with pleasure"? which is deservedly popular. Dr. Hayes died Oxford, 27 July, 1777, and was succeeded in the Oxford Professorship by his son Philip (Mus. Doc. 1738-97), who, however, can hardly be claimed as a composer of glees. In Thomas Augustine Arne (Mus. Doc.), born London, 12 March, 1710, we recognize the name of one of the finest melodists the world has yet seen. Most musicians are familiar with the outlines of his career (which strongly resembles that of

Handel in many respects)—how his father destined him for the law—how the son, having no taste for that profession, contrived to practise upon the *muffled* keys of an old spinnet, during the quiet watches of the night—how he induced his sister to cultivate *her* vocal gifts, and how his father ultimately allowed him to follow his own choice—all that is pretty well known. Both Arne and his sister rose high in the profession, he as a composer, and she as one of the best contraltos of that time. She married Theophilus Cibber, a son of the redoubtable Colley Cibber. Besides the oratorios “Judith” and “Abel,” Arne wrote many operas, one of the most famous being that of “Artaxerxes,” some of the arias from which were long regarded as tests of good taste and executive ability, (as “The soldier tir’d” and “Fly, soft ideas.”) He also wrote many songs, glees, catches, etc. Of his thirty-three glees he obtained prizes for three, viz., “Which is the prop’rest day to drink” ? (1765, T.T.T.T.) ; “Gia riede primavera” (1766, A.T.B.) ; and “Make haste to meet the gen’rous wine” ! (1769, A.T.T.B.) These, however, are by no means his best : infinitely superior are “Come, shepherds, we’ll follow the hearse” ! (A.T.T.B. —upon the death of Shenstone, the poet) ; and “Sweet Muse ! inspire thy suppliant bard” (A.T.T.B.) The first is tender and pathetic, while the passage in “Sweet Muse” where we come to the words “ev’ry echo whispers love” is soft and plaintive, the tonic minor expressing the feeling of the poetry in a manner that must delight the lover of pure vocal harmony. Both glees are full of graceful melody. Of his others we will mention “Hush to peace” (A.T.B.), adapted to his song “Water, parted from the

sea," but whether by Arne or another person we are not aware. It is also sweet and elegant, "Poor little pretty, flutt'ring thing!" (A.T.T.B.); "Poculum elevatum" (A.T.T.B.B.), a disgraceful, almost blasphemous, parody upon the communion service of the Romish Church, and which is the more surprising as Arne himself belonged to that denomination! "St. George, the Patron of our Isle" (S.A.T.B.), "When Britain, on her sea-girt coast" (A.T.B.) bold and telling, "When Law is weak" (S.A.T.B.), "While Delia sleeps" (A.T.T.B.), and "You ask me, dear Jack!" (A.T.B.) are among his best glees. His catch "Buz, quoth the blue fly" is also very effective. Of his many beautiful songs the Shakesperian melodies are the best. It will be long ere the world will "willingly let die" such gems as "Where the bee sucks," "Blow, thou winter wind," "Under the greenwood tree," and "When daisies pied!" Also "Thou soft-flowing Avon!" to Garrick's words, "Rule, Britannia," our naval national anthem, and "When forc'd from dear Hebe." Arne died in London 5th March, 1778, and was buried at St. Paul's Church, Covent Garden, but no tablet or other relic marks the spot where he was buried. A fire, we believe, raged there a good many years ago, and it has been suggested that there *might* have been a monument to him which was destroyed by the conflagration. However that may have been it seems clearly our duty *now* to erect a fitting memorial to such a man in Westminster Abbey!

WILLIAM BOYCE (Mus. Doc.) born in London 1710. He was a pupil of that excellent composer and organist Dr. Maurice Greene (1695-1755), and as a composer of anthems and church services stands de-

servedly high. His "Cathedral Music" 3 vols, extending from 1760-78 in publication, selected from the best English composers (afterwards supplemented by Dr. S. Arnold) and his own "Anthems and Services" 2 vols., 1788-90 published after his death, and more recently reprinted by Novello, form perhaps his noblest monument. However, he wrote a few operas, glees and songs of high merit. Of his 8 glees the genial bacchanalian, "'Tis on Earth the greatest blessing," and the Ode "Genius of Harmony!" both for (A.T.B.) may be considered the best, and the trio "Get you hence, for I must go!" (S.S.T.) to Shakespeare's words, is also effective. In 1758 he succeeded that famous musician John Travers as organist of the Chapel Royal, which appointment he held until his death on 7th Feb. 1779. Dr. Boyce was much esteemed, alike for his amiability of character and his great musical abilities, and several of his anthems continue to be sung in our cathedrals. It would be difficult to name a finer conception than his anthem "O! where shall Wisdom be found"? (S.S.A.T.B.), for sublimity and sweetness. And his song "Hearts of Oak" is still popular, altho' the melodious airs "Softly rise, O, Southern breeze"! and "Tell me, lovely shepherd"! are unknown to the present generation.

JOHN BRODERIP, born about 1712? Probably a son of William Broderip (1683-1726) for many years organist at Wells Cathedral. John was himself organist of that cathedral and about 1765? published a "Set of Six Glees," We are aware of nine glees by him, of which the following are probably the best. "By Music minds an equal temper know" (A.T.B.); "Come, shepherds, we'll follow" (S.S.B.); "Love's a gentle generous passion"!

(S.S.B.) ; " Music the fiercest griefs can charm ! " (A.T.B.) " Underneath this myrtle shade " (T.T.B.) ; and " Weep, gentle shepherds " ! (S.A.T.B., melody by Dr. Harrington). His compositions are of fair average ability. He is said to have died (Wells ?) about January 1771 ?

JOHN ALCOCK (Mus. Doc.) born London, 11th April, 1715, comes next. A musician of solid ability—altho' not a brilliant composer, he was organist successively at Plymouth (1737-42), Reading (1742-49) and Lichfield (1749-60). He wrote a large quantity of pieces for the church, a set of glees etc., entitled " *Harmonia Festi*," (Lichfield 1791) and contributed other pieces to " *Warren's Collection* " (1763-94). Two of his glees obtained prizes, viz., " *Hail, ever-pleasing Solitude* " ! (1770, S.A.T.B.), very sweet and expressive, and " *We'll drink and we'll never have done* ! " (1774, A.T.T.B.), a coarse, vulgar bacchanalian, of no great merit. Others of his total of 18 are " *All hail, Britannia* ! " (S.S.A.T.B.) ; " *Here, beneath this lofty shade* " (S.A.T.B.), very good, reprinted in a cheap form by the late Dr. Hullah ; " *Drinking is an English diversion* " (A.T.T.B.) ; " *Friendship is the joy of reason* " (S.A.T.B.), " *Here, ye pow'rs ! oh, let me rove* " (A.T.T.B.) ; " *Love is true joy and calm delight* " ! (Ode S.A.T.B.) very effective ; " *Oh, all ye blest, harmonious choir* " ! (S.A.T.B.) ; " *Soon as the genial Spring* " (S.A.T.T.B.) ; " *Think not, dear Phœbe* " (A.T.T.B.), and " *When Moll and Dick* " (S.A.T.B.). Most of the above are pleasing, altho' below the standard of our best glee composers. Alcock died at Lichfield, 23rd, Feb. 1806. Mistakes have occasionally occurred by confusing Alcock with his son John (Mus. Bac., 1740-91),

who was likewise an organist and composer.]

JAMES NARES (Mus. Doc.), born Stanwell (Middlesex) about April, 1715, was more celebrated as a composer of sacred music than glees. However, he published a set of glees, canons, etc. (*circa*, 1772), besides contributing a few to Warren's collection. Of fifteen glees and trios, one gained a prize in 1770, "To all lovers of Harmony" (A.T.B.). Others are "Fear no more the heat of the Sun!" (A.T.B.), an elegant and expressive conception—an elegy on Handel, "O'er Handel's tomb" (A.T.B.); which is also tuneful and effective, and the humorous trio "Friar John, in his cell" (T.T.B.). His three-part catch, "Wilt thou lend me thy mare?" is a capital one, and is pretty well known, even now. Nares died London, 10 Feb., 1783.

FRANCIS HUTCHESON (M.D.), born about 1720? (presumably at Glasgow, as he was a son of Prof. Francis Hutcheson, of that city (1694-1746?), was an amateur composer of taste and ability, but, fearing the publication of his name as a musician might affect his professional career injuriously, he adopted the *nom-de-plume* of "Francis Ireland," under which name most of his pieces were published in Warren's collection and "Vocal Harmony." In 1745 he passed the degree of B.A., and in 1762 that of M.D., at Dublin. Two glees out of his thirteen gained prizes, viz., "Jolly Bacchus" (A.T.B., 1772); and "Where weeping yews (S.A.T.B., 1773). [This last was reprinted in a cheap form a few years since, by the late Dr. Hullah]. Of his others we may mention "Return, my lovely Maid," a beautiful madrigal for S.S.A.B.; "How sleep the brave" (T.T.B.); "To Love and Wine" (A.T.B.); "O! lead me to some peaceful"

(A.T.T.B.) ; and " All in the Downs " (S.A.B.), the last harmonized from Richard Leveridge, all of which will repay perusal. Most of Hutcheson's compositions are worthy of a professional musician. According to Dr. W. A. Barrett he died in 1780.



CHAPTER II.

(BAILDON TO BENJAMIN COOKE.)



BAILDON (JOSEPH), born about 1724, was an excellent composer of glees and catches. He was a Gentleman of the Chapel Royal and Lay Vicar of Westminster Abbey. He published a set of glees (11) for three voices, so good as to make us wish he had written more! Among his best are "When gay Bacchus" prize 1766; "Adieu to the village delights"! "As after Noon, one Summer's day"; "Bacchus, Jove's delightful boy"; "Come, bind my brows"; "Pr'y thee, friend, fill t'other pipe"; and "What Anacreon lov'd we drink" (all A.T.B.), all of which are good, especially the two first and "Pr'y thee friend." Then his catch "Mister Speaker" is one of the best we have, also that capital round "My sledge and hammer lie reclin'd." Major G. A. Crawford informs us Baildon died at London, 7th May, 1774.

One "Mr. BAILDON described as an "Alto vocalist" and "Gent. of the Chapel Royal" died in 1762, presumably a brother of Joseph B?

THOMAS LINLEY, born Wells, 1725 (1732?). An excellent composer of operas and other vocal music. It can scarce be doubted that 1725—the date given in all the old notices—

is correct, but we understand that on his tombstone he is said to be "aged 63!" As 1795 was the year of his death this would make him born in 1732? One argument may be used which rather goes against this statement, viz., his widow, Mrs. Mary Linley, died 18th January, 1820, *aged* 93, which would give 1727 as *her* natal year, and the question comes to be whether she was more likely to be *two years younger* than her husband or *five years older*? Either date is possible, doubtless, but the first seems more probable. In 1770 Linley published a collection of "Elegies," containing many fine pieces, and in 1800 appeared "Posthumous Vocal Works" of Thomas Linley and his eldest son, in 2 vols. Of 42 glees etc., we will mention the lovely madrigal "Let me careless and unthoughtful" (S.A.T.B.B.), one of the most graceful and expressive we possess, the imitation at the passage "more tuneful birds replying" being especially fine. The elegies "From Blushing Morn;" "In thousand thoughts;" "He who could first two gentle hearts" (all S.A.B.); "Let vanquished Nature"; "While grief and anguish" (both S.S.B.); and "Parent of blooming flowers!" (A.T.B.); the madrigal "Ye sportive loves" (S.A.B.); the chorus "Arise, ye Spirits of the storm!" (S.A.T.B.); and the operatic glees "A bumper of good liquor" (A.T.B.); and "This bottle's the sun of our table!" (T.T.B.) will all repay perusal—as indeed will many others not named here. Of Linley's family we know the names of six—three sons and three daughters—all musicians, and the daughters all excellent vocalists. His sons Thomas and William are noticed elsewhere, a third, the Rev. Ozias Thurston Linley (1765-1831) composed a few chants, etc., but nothing of any

moment. The two eldest daughters were married, Eliza Ann (1754-92) to the celebrated Richard Brinsley Sheridan, and Mary (1759-87) to Richard Tickell, while the third, Maria (ab. 1764-84) died single. Linley himself died at London 19th November, 1795, but is buried, we believe, at Wells. His songs "O! bid your faithful Ariel fly;" "No flow'r that blows;" and "In my pleasant native plains" are very tuneful and reflect honour upon his pure taste and musical ability.

SAMUEL LONG, born about 1725? organist and glee composer of whom little seems to be known save that two of his glees have come down to us; "Where'er you tread;" and "Hush! the god of love here sleeping lies!" (both for A.T.B.), the first of which gained a prize in 1764, but the second is perhaps more pleasing and elegant in style.

HENRY HARRINGTON (M.D.) born Kelston (Somerset), 20th Sept. 1727, was an amateur composer of considerable ability, and an amiable, kind-hearted man. He resided at Bath the most of his life, where his geniality and musical abilities made him very popular. Out of 46 glees and trios, we mention 10 of the best, viz., "Oh, thou! whose notes" (A.T.B.); very sweet and pathetic. "Beneath this silent rural cell" (S.A.B.), chaste and pleasing, from which a hymn tune ("Harrington" C.M.) has been adapted; "The Stammerers" T.T.B.), a most amusing conception well wrought out, of a gentleman in anxious quest of a midwife having the misfortune to encounter *two* stammerers, the result being "aggravation intensified" till the poor victim is at last provoked so far as to use "*un-parliamentary* language"; "The Alderman's Thumb" (A.T.B.); and "Dame Durden" (T.T.B.), are also of a humorous description,

while in another vein are "Alas! what boast has blooming youth" (T.T.B.); an elegy on the famous Kitty Fisher); "How happy, how joyous are we"! (S.S.A.T.B.); "Gay Butterfly"! (S.A.B.); "See! o'er the brow the moon doth peep" (S.S.B.); and a harmonised set of Jackson of Exeter's. "Ianthé, the lovely" (S.S.B.). Harrington also wrote many good catches, rounds and duets, of which we may name the catches "Poor Thomas Day"; and "Give me the sweet delights of love"; the rounds "How great is the pleasure"; and "The Quaker's Wedding"; and the duets "How sweet in the woodlands" (S.S.); and "Damon and Clora" (S.T.), this last produced in 1745, when the composer was but eighteen! Dr. Harrington died at Bath, 15th January, 1816.

GEORG BERG, born Munich? 1728, was many years settled in England and we believe died there. As he was a pupil of Dr. Pepusch (1667-1752) the chances are he would be in London *not later* than say 1750? Of his 19 glees three obtained prizes, viz., "On softest beds" (A.T.B.—1763) "Compagni amor," (A.T.B.—1764); and "Si beviam, 'beviam'" (A.T.B.—1765); others are "Dolce miei sospiri" (T.T.T.); "Lightly tread! 'tis hallowed ground!" (A.T.B.);—for long a favourite piece with glee singers—ascribed by some to William Russell, and written under the name of "John Scotland"; "Now the bright morning star" (A.T.T.B.); "Tell me, shepherds!" (A.T.B.)—graceful and expressive; and "Unable to descant, in tuneable rhyme" (A.T.B.)—this last to very whimsical words. Berg was in 1771 organist at St. Mary-on-Hill, and died (according to Dr. W. A. Barrett) in 1780.

RICHARD LANGDON (Mus. Bac.), born at

Exeter about 1729. Organist at Exeter and Armagh. He published two books of songs, anthems, etc., a set of "Twelve Gleees" (1770) also several single pieces. Of 17 Gleees, we detail the following 7, viz.:—"Cry'd Ned to his neighbours" (A.T.B.); "If 'tis joy to wound a lover" (A.T.B.); "Sweet are the banks" (A.T.B.); "The lovely Delia" (S.S.T.B.); "When festive mirth" (A.T.B.); "When sorrow weeps" (S.S.T.B.); and "Soft, pleasing pain" (S.T.B.)—arranged from Dr. Arne. These are among his best, but his best are mediocre. He died at Exeter 8th Sept., 1803.

THEODORE AYLWARD (Mus.Doc.), born about 1730, was in 1771 elected Gresham Professor in the room of Thomas Griffin (1706-1771.) He issued a collection of gleees, elegies, etc. (*circa* 1785) besides a few singly. Of 11 pieces we mention 7:—"A cruel fate" (A.T.B.), obtained a prize in 1769. It is rather pretty, but effeminate; "Come, Nymphs and Fauns" (A.T.B.); "Done to death by slanderous tongues" (S.A.T.B.); "Hail, hallow'd vault!" (S.A.T.B.); "In love of Harmony" (T.T.B.); "The Jolly Tinkers" (A.T.B.)—bold and spirited—which is still sung occasionally; and "When music's soul-attracting power" (S.A.T.B.). Although fairly melodious as a composer, Aylward was deficient in vigour. He died in London on 27th Feb., 1801.

THOMAS SANDERS DUPUIS (Mus. Doc.), born 5th Nov. 1730. Of French family, Organist of Chapel Royal from 1779, when he was appointed in the room of Dr. Boyce. He is best known by his anthems and church services, but published a set of "Six Gleees;" and wrote at least two others. Of these 8 we may mention "The Lost Heart"—(beginning "Gath'ring violets yesterday," (A.T.B.);

“Fill the bowl with rosy wine!” (A.T.T.B);
“The neglected shepherd” (S.S.S.B); and
“Since, friends and companions” (A.T.B.).
Dr. Dupuis died London 17th June, 1796.

WILLIAM JACKSON (known as Jackson “of Exeter”), was born in that city 28th May, 1730. From 1777-1803 Organist at Exeter Cathedral. A tuneful composer, good artist and *litterateur* of fair ability. He composed 24 epigrams, madrigals, elegies, quartetts, etc., 11 of which we detail. These are his harmonized glees, “Where the bee sucks” (S.S.T.B.)—arranged from two melodies by Arne and Purcell—very bold and effective, although it would have been more suitable for choral societies if the second part had been an *alto* instead of a *second soprano*, as it really is, running up to the high G! His elegies “On a day (alack the day!)”; “Thou! to whose eyes I bend”; and “Thou fairest proof of beauty’s power!” (all A.T.B.); are exceedingly elegant and melodious, also the quartetts “Go, gentle gales!” and “Go rose! my Chloe’s bosom grace” (both S.S.T.B.)—the second harmonized from a song by Dr. Greene. Also his madrigal “See! from the Western” (S.T.B.); the epigrams “Go, feeble tyrant” (S.S.T.B.); and “If any so wise is” (S.T.B.); and the trios “In a vale, clos’d with woodlands”; and “Ye woods and ye mountains” (both A.T.B.); all display graceful fancy and harmonic skill. He also produced many fine songs, duets, canzonets, etc., and in 1771 exhibited several of his paintings at the Academy. In 1782 he published “Thirty Letters on various subjects” 2 vols.; and in 1798 “The Four Ages, with essays, etc.” (8vo.), and in these volumes he enunciated several bold and original theories with considerable

power. He was intimately acquainted with Thomas Gainsborough the painter, of whom he relates some amusing anecdotes. One was that Gainsborough—an enthusiastic music-lover—was so enraptured with the melodious strains of a flute, played by an able executant, that nothing would satisfy him until he *purchased* the article—at an exorbitant cost—but alas! (as Jackson remarks) the flute in *his* hand was nothing, its magical virtue had fled! Of Jackson's duets we may name "Love in thine eyes"; and "Time has not thinn'd" (both S.S.), also "Care, leave us!" (T.B.), and the beautiful song "Encompass'd in an angel's frame." This gifted melodist died at Exeter, 12th July, 1803.

THOMAS SMART, born about 1730. Editor and composer of some ability. Pupil of Drs. Pepusch and Nares, and in 1783 organist at St. Clement Danes. Out of 14 glees (2 original, the rest arranged) we detail 7. "With my jug in one hand" (A.T.B.—original—is lively and effective). Of his harmonized there are "Blow, thou winter wind" (A.T.B. Dr. Arne); "I sing the British seaman's praise!" (S.S.B.); "Let us, my Lesbia" (A.T.B., J. S. Smith); "Shepherds, leave decoying" (A.T.B., Purcell); "Thou soft-flowing Avon!" (S.S.B., Arne); and "To fair Fidele's grassy tomb" (S.S.B., Arne.) Further details of his biography are wanting.

BENJAMIN COOKE (Mus. Doc.), born London, 1732 (some say 1734?) A most excellent composer alike of sacred and of secular music, and also an able organist. Organist at Westminster Abbey, 1762-93. In 1775 he issued a collection of glees and catches, besides contributing many to Warren's col-

lections, and about 1795 his son Robert published a posthumous set of "Nine Gleees and Two Duets." Of 59 gleees, etc., five obtained prizes, viz., "The longitude miss'd on" (1767, A.T.B.)—a coarse production reflecting no honour upon poet, composer, or judges!) The words are Dean Swift's, and the great want of delicacy which characterized that age may perhaps be pleaded in partial extenuation? "How sleep the brave" (1771, S.A.T.B.) is a fine conception, opening in D major, then changing to D minor, in which key a plaintive and expressive movement is led off by A.T.B. After some time the soprano re-enters, and the piece finally winds up in D minor, with the *major* chord! (*tierce de Picardie*); "In the merry month of May" (1773, S.S.T.B.), a delightful inspiration, half madrigalian in style, containing some finely contrasted movements, and ending with a bold, jubilant chorus, in praise of "The Lady of the May," which seems to sweep us away on the wings of a whirlwind of triumphant harmony. "O come, ye fair!" (1777, S.A.T.B.) and "As now the shades of Eve" (1782, S.S.A.B.); calm, smooth and majestic in character, abounding in passages of sweetest melody, which are clothed in the richest, purest harmonies that can well be conceived. To render *such* a glee well is an intellectual as well as a musical pleasure! Other gleees are "By Mason's Art" (A.T.B.); "Call forth such numbers" (S.T.T.B.); "Daughter of Jove!" (S.A.T.B.); "Deh, dove, senza me" (S.A.T.B.); "Fruitful Earth drinks up the rain!" (A.T.B., a bold and tuneful Anacreontic); "Gaily I liv'd" (A.T.T.B.); "Hail all hail, Britannia!" (A.T.B.); "Hand in hand with fairy grace" (S.S.B. and S.S.A.T.B. an elegant and effective trio and chorus,

redolent of Shakesperian memories); "Hark, hark, the lark" (S.A.T.B.,—a standard favourite); "In paper case" (S.A.T.B.); "I've been young, tho' now grown old" (S.S.A.T.B.); "Lawn as white as driven snow" (S.T.B.); "More with the love than with the tear" (A.A.T.B.—a very beautiful epitaph); "Now the bright morning star" (A.T.T.B.—a finely-written glee); "O, sacred Friendship!" (S.A.T.B.); "O, Venus Regina!" (A.A.T.T.B.); "Stay, lovely Laura!" (A.T.B.); "Sweet Harmonist!" (Ode on Handel, A.A.A.A.T.T.B.B.); "To you fair ladies, now in town!" (A.T.B., humorous and telling); "Up the hill, or 'cross the lawn" (S.A.T.B.); and the light, somewhat gay humour of "While venison we eat" (A.T.T.B.), with the refrain of the choristers "May we all find this chapel, *a chapel of ease!*" The above list only details 26 of the Dr's. glees, but it goes without saying that many more deserve perusal. His duets "Thyrsis, when he left me" (S.B.); and "Let Rubinelli charm the ear" (T.B.); the rounds "Her partial taste"; and "The Dumb Peal"; the catch "I'll back the mealy grey"; and two beautiful canons on the word "Amen"—one for S.A.T.B., the other by double augmentation A.T.B.—are also deserving of notice. The last-named canon is engraved upon his tombstone and is probably the finest canon of that description known to exist. Dr. Cooke appears to have been a most amiable man, judging from the accounts furnished by Miss L. M. Hawkins and other contemporaries. He died London, 14th September, 1793.

CHAPTER III.

THOMAS CARTER TO JOSEPH CORFE.



THOMAS CARTER, born Dublin about 1735, was organist at St. Werbergh's, Dublin (1751-69). About 1795? he published a set of "Eight Glees, Catches" etc., besides a few single pieces. Out of 15 pieces we quote 7, viz. "Bid the festive glass go round"; (S.S.B.); "Cheerful and Mellow" (T.T.B.); "Mind not what the grave ones say"; (A.T.B.); "O, Nanny! wilt thou gang wi' me"? (S.S.B.); and its reply "O, William! I will gang wi' thee"! (S.S.B.); "Say, what is love?" (T.T.B., playful and spirited, one of his best); and "'Twas on a pleasant morning" (A.T.B.). Carter died 12th Oct. 1804. He is now best known by his fine song "O, Nanny"! the words of which he altered from Bishop Percy's original setting, much to the worthy Bishop's indignation. [The original ran "O, Nancy! wilt thou go with me"?]

GARRETT COLLEY WELLESLEY, Earl of Mornington, was born at Dangan, in Ireland, 19 July, 1735. He was father of the celebrated warrior, Arthur Wellesley, afterwards Duke of Wellington (1769-1854). An amateur composer of great taste and ability. Of 26 glees and madrigals we mention 12. In 1779 his sweet and lively fairy glee, "Here, in

cool grot" (S.A.T.B.) was awarded a prize. "As it fell upon a day" (Madrigal, S.A.T.B.); "Come, fairest Nymph" (S.A.T.B.); and the Madrigal, "Come, shepherds, come away"! (S.A.T.B.), are all of an elegant and pleasing description. "Gently hear me, charming maid" (A.T.T.B.), a graceful conception; "Hail, Social Pleasure"! (T.T.B., lively and jubilant); "Here let me lie" (A.T.T.B.); "The Nightingale" (A.T.B.); and "Hail, hallow'd fane" (S.A.T.B.); all of which are pleasing compositions. The last refers to Westminster Abbey. "O, bird of Eve!" (S.A.T.T.B.); (and "When for the worlds' repose" (A.T.T.B.) are also beautiful glees, full of tenderness and expression, and the madrigal "Orpheus, with his lute" (S.A.T.B.), is not unworthy of its gifted composer. Two of his double chants also continue to be used. His lordship's musical abilities were so much appreciated that the University of Dublin bestowed upon him the degree of Mus. Doc., and two of the ablest professors then resident in Dublin, (Geminiani and Rosingrave) declined to give him lessons as "they could teach him no more!" He died at Kensington 22nd May, 1781. It may be added his madrigal "Come, shepherds" was written "in imitation of Matthew Locke" and quite clearly he had the fine chorus "We fly by night" (from "Macbeth") in his mind.

STEPHEN PAXTON, born London 1735, was another excellent composer. He contributed 23 glees to our stores, most of which appeared in Warren's Collection. Four of them obtained prizes, viz., "How sweet, how fresh this vernal Day"! (1779, A.T.T.B.); "Round the hapless André's urn" (1781, A.T.T.B.); "Blest Pow'r! here see" (1784, A.A.T.B.);

and "Come, oh, come, ethereal guest" (1785, A.T.T.B.). The first of these is especially beautiful, and the second is highly expressive, altho' the subject of it possesses only a transient emotion of pity now for the fate of the gallant but unfortunate Major John André. Others are "Go, Damon go"! (A.T.T.B.), a reply to Brewer's "Turn, Amorillis";—"Make there my tomb" (A.T.T.B.); "As Quin and Foote" (T.T.B.); "Fill your glasses" (A.T.B.); "Great Father Bacchus" (A.T.T.B.); "Tell me, babbling echo" (A.T.T.B.); "Braiding chaplets t'other day" (T.T.B.); and "Upon the poplar bough" (A.T.T.B.); exceedingly elegant and expressive. Paxton and his brother William, (1737-81) published two sets of glees, catches etc. Of 4 glees written by William—who was also a player on the 'cello—the best is his pretty trio "Breathe soft, ye winds" (T.T.B.) which is a perennial favourite while another, "Soft god of Sleep"! (A.T.B.), is also elegant and tastefully written. Stephen Paxton died 18th August, 1787, and is buried at old St. Pancras.

JONATHAN BATTISHILL, born London, May 1738, was famous as one of the best organists of his time, and a composer of high ability and graceful style. About 1783 he published two sets of glees, and a few others were printed in Page's "Festive Harmony" (1804). Out of 27 glees and elegies we name 12. Two obtained prizes, "Underneath this myrtle shade" (1770); and "Come, bind my hair" (1771—both A.T.B.) of an elegant and pleasing description. "Amidst the myrtles" (S.A.T.T.B.) is another fine specimen of Battishill's somewhat florid style of harmonization, and for mingled elegance and vigour his "Fill sweet girls"! "Here, my Chloe";

“Oft with wanton smiles;” and “Zephyr! with thy downy wing” (all A.T.B.) can be safely recommended, also the beautiful elegies “Consign’d to dust”; and “Here sleeps what once had beauty” (both A.T.B.); “O, my Clarissa”! (S.A.B. tender and graceful); the madrigal “Love, inform thy faithful creature” (T.T.B.); and “Wise they, that with a cautious fear” (S.A.T.B.). Battishill also wrote many fine songs, one of which ‘Kate of Aberdeen’ is still admired, an excellent round—adapted to words written by Lord Nugent, “I lov’d thee, beautiful and kind,” and a number of anthems, one of which ‘Call to remembrance’ stands out in bold relief as a noble monument to his genius and artistic taste. To him, in conjunction with Samuel Wesley, this country was indebted greatly for its introduction to the organ works of J. S. Bach. He died Islington, 10th Dec., 1801, and was buried, at his own request, near his beloved master Dr. Boyce in St. Paul’s Cathedral.

RICHARD BELLAMY (Mus. Bac.), born 1738, Basso, Vocal Composer, and Gentleman of the Chapel Royal. In 1789 he issued a “Set of Six Glees” viz., “How goodly seems it” (S.A.T.B.); and “Haste, Celia!” “I mourn the lovely Adonis”: “Oh, balmy Sleep”! “On yonder lofty stalk”; and “Ye woods and ye valleys” (all A.T.B.). They are of barely average merit. His son, Thomas Ludford Bellamy, (1770-1843) was a famous basso, who in 1840 published a thick 8vo vol of the “Poetry of Glees and Madrigals” a most interesting volume. Richard Bellamy died London, 11th Sept., 1813.

THOMAS EBDON, born Durham 1738, was organist of Durham Cathedral, (1763-1811). He wrote much church music, of an elegant

and tuneful description, and about 1780 (?) he issued a "Set of Six Gleees," in addition to some single pieces. Out of ten we quote the following four "Twine, cluster'd ivy" (A.T.B.); "The Mimosa" (T.T.B.): "How sweet with my Chloe" (T.T.B.); and "Thus let us gently kiss" (T.T.B.); all smoothly written and well harmonized. Ebdon died Durham, 23rd, Sept., 1811.

SAMUEL ARNOLD (Mus. Doc.), born London, 10 August, 1740. Organist of Westminster Abbey from 1793, when he succeeded Dr. B. Cooke. Best known as a composer of sacred music. He also wrote a considerable number of operas, in which are to be found the most of his gleees, trios and quartets. Of 37 such we detail 10, viz. "In "Summer's cool shade" (S.A.T.B. a good glee full of life and vigour); "Ye high born Spanish noblemen!" trio, T.T.B., very spirited; "We fays and fairies" (S.S.A.B.); "In yonder grave a Druid lies" (S.A.T.B.); "Great god of Sleep"! (A.T.B.); "Oh, sweetest of thy lovely race!" (S.A.T.B.); "Ruin seize thee, ruthless King"! (trio, A.T.B.); "Well, come! let us hear" (S.S.T., humorous trio from "Love in a Village"); the lively little part-song "Old women! will ye go a-shearing"? (S.S.B.); and "Fill all the glasses"! (glee, A.T.B., harmonized from Eccles' duet). Arnold wrote several oratorios, the most famous being "The Prodigal Son" (1773), which was so highly thought of that when the composer sent in his exercise for the degree of Mus. Doc., Dr. Hayes, who was the Professor at Oxford, returned it unopened with the remark, "Sir, it is unnecessary to scrutinize the exercise of the composer of the "Prodigal Son"! He also wrote many excellent anthems, and compiled a large collec-

tion of church music, (in continuation of the work issued by Dr. Boyce), in 3 vols, 1790. He died London, 22nd Oct., 1802.

GEORGE LUFFMANN ATTERBURY is said to have been born about 1740? and to have been a builder to trade. He wrote a number of glees, for the most part very tuneful, altho' less skilfully arranged in general than some of his contemporaries. Out of 38 we detail 18. He obtained 3 prizes, viz., "Adieu ye streams"! (1778, A.T.T.B.), exceedingly pretty, despite the blemish of consecutive fifths, (between the third and fourth clear bars from beginning); "Begone, dull Care"! (1780, A.T.T.B.); and "Oh, thou sweet bird"! (1780, A.T.T.B.). "Come, let us all a-Maying go"! (A.T.T.B., which is still popular); and "Lay that sullen garland" (A.T.B.). Less known are "Go, thou gentle-whispering wind"! (A.T.T.B., chaste and refined); "How fair and sweet the planted rose"! (A.T.B., melodious and graceful); "Go, zephyr, and whisper" (A.T.B.); "Haste, to Bacchus' shrine" (A.T.T.B.); "Smiling Health" (S.A.T.B.); "Happy we, who thro' the meadows" (A.T.T.B.); "Thy altar, gen'rous god of Wine" (A.T.T.B.); "Tell me then the reason why" (A.T.B.); "O, Harmony, to thee" (A.T.T.B.); "Tell me, gentle Shepherd" (A.T.T.B.); "Who like Bacchus" (A.T.B.); "Weep, all ye Muses"! (elegy S.A.T.B.); and "I've often heard her say" (madrigal, S.S.A.T.B., intended we believe to form a sequel to Wilbye's beautiful "Flora gave me fairest flowers," but far inferior in merit.) Atterbury composed the catches "Joan said to John"; "With horns and hounds in chorus," and "Hot Cross Buns!" (very lively and pretty), and about 1773, an oratorio "Goliath," a copy of which some

years ago was in the possession of a London bookseller. In 1790 he married a Miss Ancell and six years afterwards (11 June, 1796), died at Westminster.

JOSEPH CORFE, born at Salisbury 1740, Organist and Glee Composer, issued 3 Sets of Gleees and a book of "Nine Vocal Trios," In all these contain 46 gleees and trios of his—all harmonized or arranged—of which we detail 8. These are "The Broom of Cowden-knowes;" "The Lasso' Patie's Mill;" "Roslin Castle;" and "Tweedside;" (all S.A.T.B.); and the trios "As I saw fair Clora" (S.S.B., G. Hayden); "Haste, my Nanette" (S.T.B., Travers); "The Maid of Selma" (A.T.B.); and "When Bibbo thought fit" (A.T.B., Travers.) His arrangements are generally tasteful and effective. He was organist at Salisbury Cathedral (1792-1804), when he was succeeded by his son Arthur Thomas Corfe (1772-1863). Joseph Corfe died in Sept., 1820. In the next chapter a new era began to open for the glee in England.



CHAPTER IV.

SAMUEL WEBBE TO J. STAFFORD SMITH.



SAMUEL WEBBE, born in Minorca 1740, of English parents, was one of our greatest glee composers in *every* sense, whether as to quantity or quality. For some time he was a pupil of Charles Barbandt, an organist of considerable talent, but was in a great measure self-taught, and in addition to his musical abilities, knew several languages, occasionally wrote poetry, and was altogether a man of education and culture. We know of no fewer than 211 glees, etc., by Webbe, about 50 of which are harmonized. No fewer than 12 of his glees were rewarded with prizes—besides others for catches and canons—viz: “A gen’rous friendship” (S.A.T.T.B., 1768); “Discord! dire Sister” (A.T.T.B., 1772, a powerful glee, full of strong contrasts broadly marked, in a manner highly expressive of the words); “Now we’re prepar’d” (S.A.T.B., 1775);* “The mighty conqueror” (A.T.T.B., 1775, one of the boldest and brightest of bacchanalian glees); “’Tis Beauty calls”! (Ode, A.T.T.B., 1776); “You gave me your heart” (S.A.T.T.B., 1776, arch and playful); “Rise, my joy” (A.T.T.B. 1777); “Great Bacchus!” (S.A.T.B.B. 1778);

* Mr. W. H. Husk asserts that “The mighty conqueror” is *not* a prize glee.

“Hail, Music”! (S.A.T.B., 1778); “The fragrant painting” (S.A.T.B. 1784); “Swiftly from the mountain’s brow” (S.A.T.B., 1788, one of the loveliest “descriptive” glees ever written); and “None fidi al mar” (A.T.B., 1790). Of his other pieces we quote 64—making 76 in all—much less than *two-fifths* of his total. “Arise, ye winds!” (S.A.T.B.; “As o’er the varied meads” (S.S.B.—sweet and expressive, the closing movement especially being most effective); “As the moments roll” (A.T.T.B., bold and spirited, a general favourite); “Bacchus, to arms”! (A.T.T.B.); “Balmy Zephyrs” (T.T.B., graceful and flowing); “Belinda’s sparkling wit” (A.T.B., bright and telling); “Breathe soft, ye winds”! (S.A.T.B., another elegant setting of these attractive words); “Cecilia, more than all” (Ode, S.S.A.T.T.B.); “Come, live with me,” and its sequel “If Love and all the world” (A.T.T.B., deservedly popular); “Come, rosy Health!” (A.T.B.); “Daughter sweet, of voice and air!” (A.A.T.T.B., in which a fine effect is produced by the two *echo* parts; “Dear Celia” (A.T.T.B.); “Fly swift, ye hours!” (Madrigal, S.A.T.T.B.B.); “Gentl; manners, virtuous lives” (S.A.T.B.B.)e “Gently let the web be wove” “T.T.B.)” “Glorious Apollo” (A.T.B., very popular, but as a composition mediocre); “Go, plaintive sounds!” (A.T.T.B.); “Great Apollo” (S.S.T.B.); “Hail, Star of Brunswick!” (A.T.T.B., very brilliant and telling); “Happy are we met” (S.A.T.B.); “The Harmony of Peace” (S.S.A.T.B.B.); “Hence, all ye vain delights!” (S.S.A.T.T.B., a fine composition); “Hither, all ye Loves” (A.T.B.); “How often have I seen” (A.T.T.B.); “In rural innocence” (S.A.T.B.); “Is it night?”

(A.T.B., bold and effective)! "Let the sage hermit" (S.A.T.T.B.); "May our heroes" (S.A.T.B.); "Me Bacchus fires" (A.T.B.); "Music's the language" (A.T.B., a very elegant conception, but requiring careful execution); "No April can revive" (S.A.T.B.B.); "O, gentle Love!" (A.T.T.B.); "Oh, Liberty!" (A.T.T.B.B.).

"O, Night! more pleasing" (S.A.T.B.); "Poor Lubin" (A.T.B.—a humorous epigram); "Serene and mild we view" (S.A.T.B.); "Since Harmony deigns" (S.A.T.B.); "Sister of Phœbus!" (A.A.T.T.B.); "Sweet bird! that sing'st" (S.A.T.B.); "The death of fair Adonis" (S.A.T.B.B.); "The girl that I love" (A.T.T.B.); "The man who in his breast" (A.T.B.); "The Spring, the pleasant" (A.T.B.); "Tho' mirth our object" (S.A.T.B.); "Tho' short my span" (A.T.B.); "Thy voice, O Harmony!" (S.A.T.B., another of Webbe's gems); "'Tis Night, dead Night!" (S.A.T.B.); "To love I wake" (S.S.A.A.T.T.B.B.); "To me the wanton girls" (A.T.B., bold and sparkling)! "To the festive board" (A.T.T.B.); "Wanton gales!" (A.T.T.B.); "We our short lives" (A.T.T.B.); "What Cato advises" (A.T.T.B.); "When charming Chloe" (madrigal (S.S.A.T.B.B.); "When nature form'd" (S.A.T.T.B.); "When winds breathe soft" (S.A.T.T.B.—Webbe's masterpiece, and one of the finest glees of a "descriptive" character ever written); "Where, hapless Ilion" (S.A.T.B.); "Whom call we gay?" (S.A.T.B.); "Wine gives the lover courage" (A.T.T.B.); "The Witches" ("When shall we three meet again?" B.B.B., A most happy conception written for Baritone, Bass and Basso profundo, producing a most weird effect, especially at the passage "double, double, double, toil and trouble"); "With

breath the spacious organ" (S.A.T.B.); "Ye cliffs! I to your airy steep" (A.T.B.—in which we seem to make our way up to a dizzy height, which threatens to make "the deficient sight, topple down headlong!") and "Yes, Fortune! I have sought thee long" (A.T.B.) In the above we have not included any of Webbe's harmonized glees, as they are generally inferior to his original pieces. Some of his catches too are excellent, as for example "Celia's Charms;" and "Zephyr! I can tell," and his duets "Since I'm born a mortal man" (T.B.); "There behold the mighty bowl!" (T.B.); and "My name it is slight" (S.S.); and also the fine song "A rose from her bosom" can be warmly recommended. This genial man and estimable composer, died London, 25th May, 1816, and is interred in the Roman Catholic portion of Old St. Pancras churchyard, but strange to say, no reference is made on his tombstone to his being *a musician*! Possibly his family thought *that* was so well-known that the statement would be superfluous, but alas! fame is transitory, and it is to be feared that few who *now* read the inscription on that tombstone are likely to know that it marks the resting-place of one of England's most celebrated glee-composers. *Requiescat in pace!* Thomas Norris (Mus. Bac.) born Meres (Wilts) about 1741, was a tenor singer and glee composer. He issued a "Set of Four Glees" (1770?) and another glee appeared in Warren. These are "A long farewell"; "For Agathon, in fighting fields"; "O'er William's Tomb"; and "Ye happy fields"! (all A.T.T.B.); and "Bacchus, Jove's delightful boy" (A.T.B.) The last is perhaps the best, but they do not rise above mediocrity. Norris (who is called *Charles* by some writers) was a

popular vocalist in his day. He died at Hinley Hall, near Stourbridge, 3rd September, 1790.

RAYNER TAYLOR, born about 1743? (he himself has recorded his being present at the coronation of King George III. in 1761, so it seems probable he was a well-grown lad then?) was a vocal composer of fair merit. Of 10 of his glees we quote 6, "As the snow in valleys lying" (A.T.B.); "Fill the bowl" (A.T.B.); "Harvest Home" (T.T.B.); "Hark! to rural sports" (A.T.B.); "The silver rain" (A.T.B.); and "When Phillis was faithful" (A.T.B.). About 1792 he went to America, and was living in Philadelphia about 1825.

JOHN DYNE, born about 1744? was a favourite alto singer, who composed a few glees. Of the three we have seen, one "Fill the bowl with rosy wine" (A.T.B.), gained a prize in 1768 and is bright and tuneful; "Tell me, thou dear, departed Shade!" contains several good movements, but is somewhat unequal in style. Both it and the third "Cupid no more shall give me grief!" are for A.T.B. Contrary to what may be called the general rule Dyne's prize glee is his best. Sad to say this composer committed suicide by shooting himself in his house in London, 30th October, 1788!

ROBERT BRODERIP, born about 1745? Probably a son of John Broderip? (*q.v.*) Vocal composer of fair ability. About 1790? he published a "Collection of Vocal Music," and another about 1796? containing songs, glees, etc. We are aware of the following 5. "Adieu the sweets of vernal Spring" (S.S.B.); "Care enough, enough of Sorrow" (T.T.B. remarkably good, one of his best); "Say, Sleep! that late" (S.S.B.); "Why should Man, with frenzied" (T.T.B.); and "Ye woods! with grief" (T.T.B.) His renown

appears to have been smaller than his deserts. He died at Bristol, 14th May, 1808.

JAMES HOOK, born Norwich 1746, organist and vocal composer. A man of considerable natural genius and a most excellent melodist. Many years organist at St. John's, Horsleydown. He wrote many of the so-called "operas" of the period, and an infinite number of songs, glees, etc., some of which are still sung, as "The Lass of Richmond Hill"; "O! listen to the voice of love"! "Down the burn, Davie"; and "'Twas within a mile of Edinburgh town." Of 67 glees etc., we detail 21 viz., the trio "A little farm, well till'd" (T.T.B.), a most amusing and effective piece; "Arise, my fair one"! (A.T.T.B.); "Away to the woodlands"! (S.S.B.); "Come, let us all a-Maying go"! (S.S.T.B.); ("Down the burn, Davie") (S.A.T.B., to his own melody); "Far in a wilderness" (A.T.B.); "For the Nation's scepter'd lord" (Ode, A.T.B.); "Golden Sun" (A.T.B.); "Go, tuneful bird"! (A.T.T.B.); "Hail, Commerce"! (S.A.T.B.); "Hail, pensive Virgin"! (A.T.T.B.); "How weak is expression" (trio S.S.T.); "Mark! where the glorious orb" (A.T.T.B.); "Now's your time, pretty Maids"! (S.S.T.T.); "O, how sweetly Delia sings"! (A.T.B.); "Saw you the Nymph" (S.S.A.B.); "Sound the soft, melodious flute"! (T.T.B.); "Waft us o'er the Stygian ferry"! (S.A.T.T.B.); "When grief assails" (S.S.T.B.); "With horns and hounds" (A.T.T.B.), and "Ye gentle Muses"! (A.T.T.B.). He died at Boulogne in 1827.

JOHN STAFFORD SMITH was born at Gloucester probably about 1746? It is true the date generally assigned him is 1750, but several of his compositions are published in Warren's

“Vocal Harmony (*circa* 1765), which hardly seem likely to be the work of a boy of 15; He was a son of Martin Smith who was organist at Gloucester Cathedral (1743-82). As a glee-composer J. S. Smith takes high rank. He was a tenor vocalist and Gent. of the Chapel Royal and published 5 sets of Glees, in addition to single pieces. His glees etc., number 63 of which number 5 obtained prizes, *all* of which are excellent, a thing which can hardly be said of any other composer! These were “Let happy lovers fly” (A.T.T.B., 1774); “Blest Pair of Syrens”! (S.S.A.T.B., 1775); “While fools their time” (A.T.T.B., 1776); “Return, blest days”! (A.T.T.B., 1777, most chaste and lovely); and “When to the Muses’ haunted hill” (A.T.T.B., 1780). Others are “As on a Summer’s day” (A.T.T.B.—tuneful and brilliant); “Let us my Lesbia” (S.S.B.—a most beautiful effusion); “Flora now calleth forth each flow’r” (madrigal S.S.A.T.B.—replete with elegance and taste); “Hark! the hollow woods resounding” (A.T.T.B.—a simple but effective hunting glee); “Mid’st silent shades” (A.T.T.B.—sweet and pensive); “Take, oh! take those lips away!” (A.T.B., —a graceful setting); “The fairest month of the fair year” (S.S.B.—an enviable gift to a young lady, along with “a bouquet of flowers!”); and “What shall he have that killed the deer?” (A.T.T.B.—a spirited setting of the Shakesperian words). Also the following may be added, “Come, thou goddess” (A.T.B.); “Go boldly forth” (S.S.B.); “Is it Summer?” (A.T.T.B.); “Lift on high the cup” (A.T.T.B.); “My time, O ye Muses!” (T.T.B.); “O happy Man!” (S.S.A.T.T.B.); “O, Pan! delight of nymphs” (A.T.T.B.—also S.S.S.B.); “Owen’s praise demands my

song " ! (T.T.B.) ; " Sleep, sleep, poor Youth " ! (A.A.T.B.) ; " Stay, shepherd stay " ! (S.A.T.B.) ; " Under the greenwood tree " (S.S.T.B.) ; " Ye good distress'd " (S.S.A.T.) ; and " Your two eyne will slee me " ! (A.T.B.). All of the 26 above-named are, we believe, well worthy of study, as well as others we have refrained from noticing. Smith also published "Twenty Anthems," and about the beginning of the present century he issued a reprint of a number of the part-songs contained in the famous "Fayrfax M.S." (*circa* 1490), under the title of "Musica Antiqua"—a work alike interesting and important. He died London, 20 Sept., 1836. [Mr. Love says Smith was baptized on 30th March, 1750 ?]



CHAPTER V.

WILLIAM SHIELD TO JOHN DANBY.



WILLIAM SHIELD, born at Swalwell (Durham), 5 March, 1748, was more celebrated as a composer of operas and songs than glees. Still he has as many as 79, most of them incidental to his numerous operas. His best and most popular, is the "Loadstars," ("O, happy fair"; S.S.B.), which is a most tuneful setting, despite a rather ludicrous misconception of the words into which the composer fell when he rendered "tongue's sweet air" as "*tongue* sweet air," followed by a full stop! His "Cheerful Canon" (S.S.T.B.) is brisk and effective; "Health to my Sov'reign"! (A.T.B., a bright and loyal effusion); "By music minds an equal temper" (S.S.A.B.); "For all thy boons below" (S.S.S.B.); "Hail to the Vine"! (S.A.T.B.); "Hard is the task" (T.T.B.); "Hark! the bugle's sylvan strain" (S.S.B.); "I'm in love"! (T.T.B.); "O! why to be happy" (A.T.B.); "Poor Barbara" (S.S.T.B.); "Should your table with plenty" (S.S.A.B.); "Sweet rose! fair flow'r"! (elegy, S.A.T.B.); "To bless, and to be blest" (S.A.T.B.); "We are little airy spirits"! (trio S.S.A.); and "When we dwell on the lips" (A.T.B.).

Also the harmonized glees "The Fox Chase" (A.T.B.); "How should we mortals" (A.T.B., Sacchini), and "See! ye swains" (S.A.T.B.). Altho' few of these can be said to be written in the legitimate glee style, they abound in sweet melody, joined to simple but artistic harmony, and cannot fail to please the majority of glee-lovers. Shield's songs are both numerous and beautiful. Such as "The Thorn"; "The Wolf"; "Ere around the huge oak"; "Tell her I'll love her"; "Old Towler"; and "The Heaving of the Lead" are not yet forgotten, and there are many others equally worthy of remembrance. As a man Shield was highly esteemed and beloved by a large circle of friends. He died London, 25 Jan., 1829.

WILLIAM DIXON, born about 1750? a Music Engraver and vocal composer whose biography is also obscure, neither his natal nor obituary dates having as yet been clearly verified. About 1790 he published a collection of psalmody, and in 1796 and '98 contributed several glees to the two "Cambridge Collections" edited by Dr. C. Hague. Besides these he issued a "Set of Six Glees," and another set entitled "Moralties" also of 6, his total amounting to 19. Some of these are remarkably good, especially the 6 now detailed. "As a rosy wreath I bound" (A.T.B.); "Ev'ry hour a pleasure dies"! (A.T.T.B.); "The Garland" (beginning "Hark! the merry pipe" (A.T.B.); "Sleep! thou fearful lover's friend" (A.T.B., very tender and expressive); "With me compose the wreath" (A.T.B.); and "The Gorgon" (A.T.B., this last conception being truly excellent, both as regards words and music.) We subjoin the words of this *impromptu*.

“ Terrific name ! who’ll dare come near thee ?
 Friends as well as foes must fear thee !
 GORGON ! thine enemies will cry.
 And from thy wingéd bullets fly ! ”

“ While friends thy name will backward read,
 And from thy thirsty bark recede.
 For thus exclaims each waggish dog,
 I’ll board no ship where there’s No GROG ! ”

Dixon’s compositions display both refined taste and vigour, and are well worthy of perusal. He is said to have died in London about 1825 ?

CHARLES KNYVETT, born London, 22nd February, 1752. Organist, composer, and alto vocalist, and father of a still more famous alto, his son William (q.v). About 1800 he published a Set of “ Six Gleees,” also 2 singly. Of these 8 we would call attention to 4, viz., “ Father ! thy gracious hand ” (epitaph, S.S.B., original); and “ A lass that was laden with care ” (S.A.T.B.); “ When gathering clouds ” (S.A.B., Handel); and “ Whilst with Village Maids ” (S.A.T.B., Shield), the three last harmonized. Knyvett died London, 19th January, 1822.

MICHAEL ROCK, born 1753 (according to Dr. W. A. Barrett). Glee composer of taste and ability. Pupil of Dr. Benj. Cooke. In 1802 he was appointed organist at St. Margaret’s, Westminster, in the room of *William Rock, junr.* ! [There is some reason to suppose this was a brother of Michael, and identical with the William Rock who wrote 4 gleees, one of which “ Alone, through unfrequented wilds ” (S.S.A.T.B.), gained a prize in 1788, while another “ Lawless o’er the yielding wire ” (S.A.T.B.), is tuneful and expressive.] Michael has 6 gleees. His “ Let the sparkling wine go round ! ”

(A.T.T.B.), was rewarded with a prize in 1794. "Beneath a churchyard yew" (S.A.T.B.); "By the pricking of my thumbs" (A.A.T.B.B.); and "Whence comes my love?" (S.S.A.T.B.), are all melodious and spirited. He died Westminster, March, 1809.

RICHARD JOHN SAMUEL STEVENS, born London, 1753, (some say 1757) was a glee composer of great and deserved celebrity. He published 5 Books of glees, besides a number singly. In 1801 he was appointed Gresham Professor in the room of Dr. Aylward. Out of 63 glees many of them most excellent, it seems strange to say that only *two* obtained prizes, but it is possible he did not often compete? His prizes were "See! what horrid tempests" (A.T.T.B., 1782); and "It was a lover and his lass" (S.S.A.T.B., 1786), vivacious and tuneful, which ought to be more widely known. Then we have his grand Ossianic glees "O, Thou! that rollest above" (A.A.T.B.B., one of our noblest male-voice glees—and scarcely inferior to it. "Some of my heroes are low"! (A.T.T.B.B.); the fine Shakesperian conceptions, "Blow, thou winter wind"! (S.S.T.B.); "Crabbed Age and Youth" (A.T.T.B.); "Orpheus, with his lute" (S.S.A.T.B.); "Sigh no more, ladies" (S.S.B., also S.S.A.T.B.); "The cloud-capt towers" (A.A.T.T.B.B., majestic and thrilling); and "Ye spotted snakes"! (S.A.T.B.). Others are "From Oberon in Fairyland" (S.A.T.B., bold, bright and clvish); "The Primrose" (beginning "Ask me why I send" A.T.T.B., a lovely melody tastefully harmonised); "O, Nightingale! that on you bloomy" (S.S.A.T.B.); "Pr'ythee, foolish boy" (A.T.B.); "Sober lay and mirthful glee" (A.T.B.); "To be gazing on these charms" (A.T.T.T.B.); "When the toil of Day" (S.A.T.B.); "Doubt

thou the stars" (S.A.T.B.); "Hence, away, ye Syrens"! (S.A.T.B.); "O, Memory"! (A.T.T.B.); "What a frail life"! (S.A.T.T.B.), and "Wherefore burn with vain desires?" (A.A.T.T.B.). We have only named 22 of his best, but many more are well worth the study of all who love pure harmony. Stevens left several volumes of M.S. glees in his own writing, most of which are still unpublished. It is to be hoped some of our public spirited musicians will publish some of these? One of them "Place me where never Summer breeze" (S.S.A T.B.) was lithographed and sung by the Glasgow Select Choir (1889), and was well received by the audience. All honour to the Choir for doing so! Stevens died Peckham, 23 Sept. 1837.

THOMAS BILLINGTON, born Exeter, 1754, brother-in-law of the celebrated vocalist Mrs. Billington, whose *husband* he has often been asserted to be? [The real husband was his brother James who died suddenly at Naples in 1794.] Thomas published 2 sets of Glees, and also set music to Gray's "Elegy in a Country Churchyard," besides single pieces. In all we know of 48 glees, etc., but many of these have not come under our notice. We detail 6 of the best we have seen, viz., "Here rests his head" (epitaph from the "Elegy," A.T.B.); and "This is Laura's wedding-day"! (quartett, S.A.T.B. original): and the harmonized sets of "The Broom of Cowdenknowes" (S.A.T.B.); "Farewell now, ye crystal streams"! (S.A.B., Handel); "Gill Morrice was an Earl's Son" (S.A.T.T.B.); and "Ye Gales! that gently" (S A.T.B.). His style displays a considerable amount of skill, added to good taste. He is said to have died at Tunis in 1832.

RICHARD SUETT, born Chelsea, 1755.

Famous actor in his day, was also an amateur composer of fair ability. He published a "Set of Six Gleees" and two more singly. Out of those 8 we name 4, viz., "The Anxious Sailor" (T.T.B.); "Do but observe the magic glass!" (T.T.B.); "Mighty Love! resistless Pow'r" (S.S.B.); and "Thus Damon knock'd at Celia's door" (S.S.B.) Suett died London, 6th July, 1805.

THOMAS LINLEY, junr., born Bath 1756. Eldest son of the celebrated operatic composer of that name, and himself a composer of precocious ability and elegant taste, whose premature death disappointed the hopes of his family and friends. Not only as a composer indeed but as a solo performer on the violin he displayed the highest ability. He was a pupil of Nardini at Florence, along with the immortal Mozart, with whom his relations were of the most friendly and affectionate description, and from whom he parted with tears, shed on both sides. The five pieces applicable to this work which he left are "Hark, how the birds" (madrigal, S.S.A.T. B., a beautiful composition, worthy to be named with his father's "Let me, careless"); "Alinda's form" (madrigal, S.S.A.B.); "To heal the wound" (glee, S.S.B.); and the elegies "When gay Philander" and "Why steals from my bosom" (both S.S.B.) All of these reflect credit upon Linley's abilities. The madrigal "Hark, the birds" has been reprinted by the late Dr. Hullah in a cheap form, which it is to be hoped may help to secure for it a wider circle of admirers. This amiable and promising musician was unfortunately drowned at Grimsthorpe (Lincoln), by the upsetting of a boat, when on a visit to the Duke of Ancaster, on 7th August, 1778.

HENRY CONDELL, born 1757, was a violinist in the orchestra at the Opera House and at Drury Lane and Covent Garden Theatres early in the present century, and was the composer of a few operas. In 1811 he obtained a prize for his glee "Loud blowe the wyndes" (S.T.B.). Two more of his compositions are a trio "Hark! the nightingale's am'rous call" (S.T.B.); and a quintet "O, Fortune! favour my request" (S.T.T.T.B.). He died at Battersea, 24th June, 1824.

JOHN DANBY, born 1757 (some say 1758?) was alike an able and tasteful composer of glees. He was a pupil of Samuel Webbe and was for several years organist at the R. C. Chapel, Manchester Square. Besides single pieces, Danby issued three Books of Glees, Catches, etc. in his lifetime, and a fourth Set was published after his death "for the benefit of his widow and four children!" In all we know of 92 glees, etc., of his, 8 of them prize ones. These were "When Sappho tun'd" (A.T.B. or S.A.B., 1781—probably for the *latter* as the alto part is put on the *second* line! Had it been the leading part it would have likely been placed on the *first*?); "Awake, Eolian lyre!" (S.A.T.B., 1783—a noble glee and imperishable gem!); "Music has power to melt the soul!" (S.S.A.T.B., 1783); "The Nightingale who tunes" (S.A.T.T.B., 1785); "The fairest flow'rs the vale prefer" (A.T.B., 1786, another gem, too little known); "When beauty's soul-attracting pow'r" (A.A.T.B., 1787); "O, salutaris hostia!" (S.A.T.B., 1791, a finely-written piece of a sacred description); and "'Tis Midnight all!" (S.A.T.T.B., 1794)—first published in the posthumous collection—in which the composer produces some good effects by using a *mixture of times* in his harmonies—

some of the parts moving in 6-8 time while others are in common ; (Mozart's celebrated Minuet, in "Don Giovanni" is one of the finest, as well as best known examples of this, while, in a much humbler way, Dr. Nares does the same in his catch, "Wilt thou lend me thy mare ?")

Of Danby's other glees we quote 40—in all 48—all of a melodious and elegant description. "Again the balmy zephyr" (A.A.T.B.); "As passing by a shady grove" (S.A.T.T.B.); "Begin the song!" (S.A.T.B.); "Come, Delia" (A.T.B.); "Come, my Laura" (A.T.T.B.); "Come, ye party-jangling swains!" (S.A.T.B., bold and lively with a telling refrain); "Crown'd with roses" (A.A.T.B.); "Daughter of Heav'n!" (Ode, S.A.T.B.); "Fairest Daughter" (S.A.T.B.); "Fair Flora decks" (A.T.B., tender and graceful); "Fare thee well, thou native vale!" (S.A.T.B.); "Gentle swains, unseal your eyes!" (S.S.A.T.B.); "Go to my Anna's breast!" (A.T.T.B., most chaste and expressive); "Let gaiety sparkle" (A.T.T.B.); "Let Harmony, sweetly resounding" (A.T.B.); "Now the woodland chorists sing" (A.T.T.B., tuneful and sparkling); "O, Friendship! thou balm" (S.A.T.B.B.); "Of this fair metal" (A.T.B., a vigorous yet graceful Anacreontic); "Prestat bibere" (A.T.T.B., one of the most brilliant and telling of bacchanalian glees, with a "rollicking swing" which would prove irresistible to a convivial party); "Queen of the Song" (A.T.B., sweet and flowing); "Rosy-finger'd goddess, rise!" (S.S.A.T.B.); "Sacred pow'r of Love and Wine!" (A.T.T.B.); "Shepherdesses, pretty lasses!" (A.A.B., quaint, but elegant and sweet); "Sweet Minstrel" (A.T.B.); "Sweet Muse! who lov'st" (A.T.B.); "Sweet

Thrush ! ' (S.A.T.B., abounding in elegant melody); "The stout-limb'd oak" (S.S.T.B.); "Thou blessing sent us"—an Ode to Hope (S.S.A.A.T.T.B.B.); "Thy breath as fragrant" (S.A.T.B.); "Turn, O, turn thee, gentle Maid!" (S.A.T.T.B.); "When Delia strikes" (A.T.T.B.); "When floods retire" (T.T.B.); "When gen'rous Wine" (A.T.B.); "Ye nymphs and sylvan deities" (S.S.A.T.B.); "Ye shepherds and nymphs" (A.T.T.B.); and "Zeno, Plato, Aristotle" (A.T.T.B.) Also the following harmonized "Gentle Youth! ah, tell me why" (S.S.B., Dr. Arne); "Shepherds, I have lost my love" (S.A.B.); "Soft, pleasing pain" (A.T.B., Dr. Arne); and "Sweet Echo!" (A.A.B.B., also to a melody of Arne's). Danby's general style is smooth and graceful, but when occasion presents itself he can also "ride on the whirlwind and direct the storm"—as in "Prestat bibere"; "The stout-limb'd oak"; and the closing movement of "Awake, Eolian lyre!" His three-part Catch "The Mulberry Shade" is excellent and deserves to be better known. It is said a gentleman once placed three copies of Gray's lines "Thyrsis, when he left me" in the hands of Dr. Callcott, Dr. Cooke and Mr. Danby respectively to set to music—in such a way as to lead each to fancy himself specially favoured. When called upon to produce their MSS. Callcott shewed a four-part glee, Cooke a duet, but Danby was so angry at the trick which had been played that he refused to show his composition, and probably destroyed it! His death was accelerated, if not caused, by a severe cold, caught from sleeping in a damp bed. This brought on rheumatic pains, crippling the composer and no doubt shortening his life. He died 16th May, 1798, and is interred

in Old St. Pancras churchyard, not far from his former friend and instructor Webbe, who lies about equi-distant from Danby on the one side and Stephen Paxton on the other! [His daughter Caroline, we may mention married that excellent organist, Henry George Nixon (1796-1849). She herself died in 1857.]



CHAPTER VI.

W. REEVE TO STORACE.



WILLIAM REEVE, born London, 1757, organist and vocal composer of considerable merit. In 1792, he was appointed organist at St. Martins, Ludgate. He wrote a number of operas, songs and glees, most of the latter incidental to his operas. Out of twenty glees and trios we name ten. "Beside the stormy main" (T.T.B.), "Freed from the captive's dreary chain" (S.S.B.); "The Gypsies" (beginning "O! who has seen the miller's wife?" A.T.B.), a most spirited trio, introducing a measure in 5-4 time, which is alike effective and most uncommon; "How merrily we trav'lers join the song!" (A.T.T.B.); "Hymen now attunes the lay" (S.A.B.); a "Laughing Glee" (T.T.T.); "Some yield their breath to hoary Time" (S.S.B.); "We, who joyous rovers are" (T.T.B.); "What is better, boys, than fighting?" (T.T.B.); and "What's the desert's dreary sand" (S.S.B.); two of his songs are still known, "I am a friar of orders grey"; and "Trotting along the Road," but the latter is seldomer sung than it deserves to be. Reeve died London, 22nd June, 1815.

THOMAS GREATOR, born North Wingfield

(Derbyshire) 5th Oct., 1758. Organist and Vocal composer. Organist at Carlisle Cathedral (1780-84), Newcastle (1784-86), went abroad for some years, and finally in 1819 succeeded G. E. Williams as organist of Westminster Abbey. In all he has 19 glees—all harmonized—of which 12 were published (posthumously) in 1832. We detail the following 8. "Bird of the Wilderness"! (S.A.T.B., Dr. J. C. Whitfield); "Coolun" (S.A.T.B.); "Donald" (S.A.T.B.); "If o'er the cruel tyrant, Love" (S.A.T.B., Dr. Arne); "Kate of Aberdeen" (S.A.T.B., Battishill); "The loud wind roar'd" (S.S.A.T.B.B., G. G. Ferrare); "Shepherds, I have lost my love!" (S.A.T.B., Danby); and "When the rosebud of Summer" (S.A.T.B., Stevenson). He died at Hampton, 18th July, 1831.

JOHN SALE, born London, 1758. Basso and glee composer. From 1783, Gent, of the Chapel Royal, afterwards Vicar Choral at St. Paul's, etc. Owing to the excellence of his voice, Sale was for many years in great request at the antient concerts and others. Some of his glees were published along with others by Lord Mornington, edited by Sale. We quote seven out of his twelve, viz., "Begone, dull Care!" (A.T.T.B.); "Go, tell Aminta" (S.A.T.B.); "My Phillida, adieu, love!" (S.A.T.B.); "No glory I covet" (A.T.B.); "Say, lovely rose!" (S.S.A.T.B.), "With an honest old friend" (A.A.T.B.); and "With my jug of brown ale" (A.T.T.B.). Some of these are pleasing, but few, if any, rise above mediocrity. He died London, 11th Nov., 1827.

RICHARD WAINWRIGHT, born Liverpool, 1758, organist and composer. Son of John Wainwright (1723? 1768), many years organist at St. Peter's, Liverpool. We

only know one glee of his composition, but that is so excellent that we wish he had written more. It is the deservedly-popular "Life's a bumper" (A.T.B.), full of animation and which will long keep his memory green. He died Liverpool, August 29th, 1825.

HARRIET ABRAMS born 1760, was a soprano vocalist and composer of some ability. In 1790 she published a "Set of Six Glees" harmonized, also twosingly. Only one of her eight is original, a trio "Little boy blue" (S.S.B.); of the others we quote three, "And I'll o'er the moor to Maggy"; "The Birks of Aberfeldly"; and "To the soft murm'ring stream" (all S.S.B.) She sung at the "Handel Commemoration" in 1784. She had two sisters Theodosia and Eliza, the former of whom was a contralto of some note, who afterwards married, and was alive in 1834 (then Mrs. Garrow). One of Harriet's songs, "Crazy Jane," was much admired, and possesses considerable merit. We are not aware when she died, but she seems to have been living in 1811.

JAMES BROOKS (of Bath), born about 1760? a composer of no mean ability, whose biography we regret is so obscure. From the circumstance that he was nearly always spoken of as "Mr. Brooks of Bath," the probability is that he was either born there, or long resident in that vicinity. He wrote two sets of glees, 12 each, original and harmonized, out of which we detail six of the best, viz., "Dimpled pleasure, ever gay!" (A.T.B.); "Let us drink, the glasses fill!" (A.T.B.); "Now the moonbeam's trembling lustre" (A.A.T.B.); and "Thro' verdant plains" (S.S.B., original); and of arranged, "Had I a heart for falsehood fram'd" (A.T.T.B.); and "This cold, flinty heart" (S.S.T.B., Mich. Arne).

His style is elegant and flowing, and it seems strange some of his glees are not better known. A popular song of his was "The Shepherd's Daughter, Sally," which about 1813? was arranged as a glee by W. Hawes (q.v.) who referred to it as "written by *the late* Mr. Brooks of Bath," which seems to indicate that he was then supposed to be dead, but the date we are unacquainted with.

REV. ROBERT GREVILLE, born about 1760? Rector of Edlaston (Derbyshire). A pupil of Dr. Cooke and composer of ability and culture. We are only acquainted with one glee of his which was awarded a prize in 1787, "Now the bright morning star" (S.S.A.T.B.), which is exceedingly pretty, although the composer has fallen into writing "fifths"! Nevertheless the general effect is good. This composer died at Wyaston (Derbyshire), 1st May, 1830. [His son Dr. Robert Kaye Greville, a celebrated botanist, was long resident at Edinburgh where he died in 1866.]

SAMUEL HARRISON, born Belper (Derbyshire), 8th Sept., 1760, was a popular tenor vocalist and composer. We have 8 glees of his—all harmonized—which display both ability and taste. His best known—and possibly also best, although all are good—is "O, Nanny! wilt thou gang" (Carter), others are "The Soldier's Adieu," (C. Dibdin); "The Deserter's Meditations;" and "Fair Ellen" (Braham, all for S.A.T.B.). As a vocalist Harrison was much admired. His wife too (Miss Cantelo) was esteemed a good soprano. Harrison died London, 25th June, 1812.

F. REMY, born about 1760? published a "Set of Six Glees"—probably about the end of last century?—the details of which are "A silent, shady myrtle grove" (A.T.B.);

"Balmy sweetness" (A.T.B.); "In Albion's Isle new vineyards" (S.S.B.); "The thirsty Earth" (A.T.B.); "To fair Fidele's grassy tomb" (T.T.B.); and "When Menalcas first quitted" (S.S.B.). Into the merits of these we are unable to enter, and equally so to furnish any account of the composer.

JOHN HINDLE (Mus. Bac.), born Westminster, 1761. The composer of a Set of Glee's published about 1790? of which we may name "Loose to the wind her golden tresses" (A.A.T.B.); "Hark away, hunter!" (A.T.B.); and "Soft is the strain" (S.A.T.T.B.) Other two of his glee's were printed in the "Professional" Collection, viz., "Queen of the silver bow"! (A.T.T.B., one of his finest and, we believe, his own favourite); and "Tell my Strephon" (S.A.T.B.). His total is only 8. His biography is very meagre, but we are told he died in 1796.

SIR JOHN ANDREW STEVENSON, (Mus. Doc.), born at Dublin about 1761, was an organist, basso and prolific composer of songs, glee's, duets, etc. Vicar Choral of both St. Patrick's and Christchurch, Dublin. His glee's and quartetts number 173, not a few of which are harmonized melodies. He obtained 4 prizes for the following, "One Night, when all the village slept" (A.T.T.B., 1788); "Bacchus! god of sparkling wine"! (A.T.B., 1791); "Alone, on the sea-beaten-rock" (A.T.T.B.B., 1797); and "Borne in yon blaze" (A.T.T.B., 1812). We detail 45 more of his original glee's. "Awake, Apollo calls!" (A.T.B.); "Away with Philosophy"! (A.T.B.); "Buds of roses"! (A.T.T.B., a beautiful glee); "Come unto these yellow sands" (S.S.B., lively and expressive); "Doubt not, sweet Maid!" (S.A.T.B., melodious and elegant); "Fare thee well, perfidious Maid!" (S.A.T.B.);

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“ Fisherman’s Glee ” (S.A.T.B., a bright, telling chorus); “ Give me the Harp of Epic Song ! ” (A.T.B.); “ Hail to the mighty pow’r of Song ! ” (A.T.T.T.B.); “ Hark ! the cheerful fife and drum ” (S.S.A.T.B.); “ I die your victim, cruel fair ! ” (S.A.T.B.); “ I’ve lost a heart ” (S.A.T.B.); “ Let us the fleeting hours enjoy ! ” (T.T.B.); “ Lovely roses let’s entwine ” (S.S.B., tuneful and spirited); “ Love’s Wrangle ” (beginning “ My love and I ”—Madrigal, S.S.B.); “ Now steals the punctual hour ” (A.T.T.B., a lively bacchanalian); “ Now the star of Day is high ” (A.T.T.B.); “ Oh, stranger ! lend thy gentle barque ” (S.S.B.); “ O, Wine, rare Wine ! ” (A.T.B.); “ The Primrose ” (“ Ask me why I send,—A.T.T.T.B.); “ Raise the Song ! ” (A.T.B.); “ Row, gently row ! ” (S.S.B., graceful and expressive); “ See ! beneath yon bow’r of roses ” (S.S.S.B.); “ See ! our bark scuds o’er ” (S.S.B.); “ See ! our oars, with feather’d spray ” (S.S.T.B., exceedingly popular and effective); “ Streams ever limpid ! ” (trio, S.S.S.); “ Sweet fancy-free ! ” (madrigal, S.A.T.B.); “ Take, oh ! take those lips away ! ” (A.T.T.B.); “ The Summer dawn’s reflected hue ” (S.A.T.B.); “ They play’d in air ” (A.T.T.B.); ’Tis Love that murmurs in my breast ” (S.S.B., very graceful); “ To the brook and the willow ” (S.A.T.B.); “ To thy lover, dear, discover ” (Madrigal, S.A.T.B., a bright melody, tastefully arranged); “ T’was a sweet summer morning ” (S.S.A.T.B.); “ Under the greenwood tree ” (S.S.B.); “ Under the hawthorn tree ” (T.T.B.); “ Waft, sweetest Echo ! ” (A.T.B., sweet, but meretricious and rather feeble); “ We fairy-folk delight in sport ” (S.S.B., light, sportive and graceful); “ Welcome, Sons of Harmony ! ” (S.S.A.T.B.);

"When Damon is present" (A.T.T.B., also S.A.T.B.); "When the morning sun was beaming" (S.S.A.T.B.); "Whither so fast, thou lady fair?" (S.A.T.B.); "With tender lambkins" (A.T.B.); "With the sun we rise at morn" (A.A.T.T.B.); and "Yes, Damon, yes!" (A.T.T.B.) Stevenson possessed a fine vein of melody, etc., although frequently rather careless, and *could* write well when he chose. His round "The Dublin Cries" is most melodious and effective, and his duets "Mourn not, silly mortals!" "No! never shall my soul forget" (both T.B.), and "Tell me, where is fancy bred?" (S.S.), are all good. His songs too "Dearest girl! I soon must leave thee" and "When the rosebud of Summer" are full of lovely melody. As a composer of sacred music he was comparatively weak, his most enduring compositions in that line being one or two chants. As a man his genial temperament caused him to be much esteemed. He died in Meath on 14th Sept., 1833. at the house of his son-in-law, the Marquis of Headfort.

HENRY DENMAN, born about 1762? Bassoon player and vocal composer. About 1800? he issued a Set of "Six Glees," and a seventh appeared in Pages "Festive Harmony" (*circa* 1804). These are "Breathe soft, ye winds!" (S.S.T.B.); "Fill a bumper" (A.T.B.); "Go lovely rose" (S.A.T.B.); "I see Anacreon smile" (S.A.T.B.); "Little bird, with bosom red" (A.T.B.); "This Life is a chase" (A.T.B.); and "When I sit on my tun" (A.T.B.). Some of these are of fair average ability. Denman was living in 1834.

MICHAEL KELLY, born Dublin, 1762 (1764?) Tenor vocalist; operatic and vocal composer. Of his operas "Blue Beard" and "The Castle

Spectre" were perhaps the most popular, and he wrote many beautiful songs, as "When pensive I thought of my love," "The Woodpecker," "Oh no, my love, no," etc. He has few pieces which can properly be termed glees, but out of 32 trios, quartetts, &c., we mention 11, viz., "Blithe are the bow'rs of Mosellai!" (trio, S.S.A.); "By the lamp's expiring ray" (S.S.B.); "Fly away, Time"! (trio, S.S.S.); "How we love those hours of singing"! (S.A.T.B.); "Like the wind - driv'n sand" (A.T.T.B.); "Look from the turret, sister dear"! (quartett, S.S.T.T.); "Lowly we bend in duty" (S.S.T.B.); "Megan, O!" (trio, A.T.B.); "Ply the oar, brother"! (T.T.B.); "The boatmen shout" (S.S.B.); and "What sounds on the wave"? (T.T.B.). Kelly was a pupil of Aprile, and was intimately acquainted with Mozart, also Storace and his sister, with the latter of whom he sung in several operas. His taste in melody was fine, but he was an indifferent harmonist. He died at Margate, 9th October, 1826.

JOHN DAVY born near Crediton, 23rd Dec., 1763. Operatic and vocal composer of considerable ability. Pupil of William Jackson of Exeter. His best known opera is "Rob Roy" dramatized from Sir W. Scott's novel in 1818 (although strangely enough he had written *another* "Rob Roy" in 1803!) which contains some good music of his own, in addition to older airs introduced into it. He also published "Six Quartetts for Voices" (Op. 1, N.D.); and "Six Madrigals for four voices" (N.D.) In all he has 32 pieces, 8 of which we detail, "The Bonny Owl" (A.T.B.); "Fandango Trio" (S.S.B.); "Hark! from St. Mungo's tow'r" (quartet, S.A.T.B.); "Just like love is yonder rose!" (S.A.T.B.—

harmonized from his own beautiful melody); "Love's a sweet, delicious passion!" (trio, S.S.T.); and the madrigals "Canst thou, O, cruel!" (S.A.T.B.); "Fayre is my love" (S.S.T.B.); and "Good night, good rest" (S.A.T.B.). His style evinces refined taste and artistic feeling. Besides "Just like love," his songs, "The Bay of Biscay;" "Will Watch"; and "Lovely Bell" may be named. Davy died London, 22nd February, 1824.

STEPHEN STORACE, born London, 4th Jan., 1763. Of Italian parentage. A highly talented operatic composer and conductor. The greater part of his 43 glees etc., are taken from his operas. One of the best of his is a quartett (from the "Iron Chest") "Five times, by the taper's light" (S.S.A.B.), which—slightly altered and adapted for S.A.T.B.—has been several times reprinted in a cheap form. Others are "By mutual love delighted" (sestet, S.S.S.A.T.B.); "Hark! the sweet horn" (A.A.T.T.B.B.); "Hope, a distant joy revealing" (S.S.T.T.B., also arranged for S.S.T.B., to the words "Sacred Peace! celestial treasure!" but whether by Storace himself we cannot say), "Let shepherd lads" (S.S.T.B.); "Listen! no, it is the owl!" (trio, S.T.B.); "See! the clouds that whirling sweep" (A.A.T.B.); "To Albion's Genius raise the strain!" (S.S.A.T.B.); "We, the veil of Fate" (trio, S.S.S.); "We, who wand'ring Arabs are" (A.T.B., a bright and most effective piece); and "When Justice claims the victim due" (trio, S.S.T.) The 12 quoted are *among* his best, but not a few others will repay perusal. Of his many fine songs we would especially mention, "Peaceful slumb'ring on the Ocean" "From aloft the sailor looks around"; "The Sapling Oak";

“ There the silver’d waters roam ”; “ Down by the river ”; “ Toll, toll the knell; ” and “ How happily my life I led. ” Storace died London, 25th March, 1796.



CHAPTER VII.

JOSEPH WILLIAM HOLDER TO DR. J. W.
CALLCOTT.



HOLDER, JOSEPH WILLIAM, (Mus. Bac.), born Clerkenwell, 1764, was organist at Bungay many years. He is said to have published four or five Sets of Glees, two of which we have met with, also a few single pieces. Our list comprises 23, of which we detail 9, viz., "Again the balmy zephyr" (S.A.T.B.); "Gentle friends! with tears" (S.S.B.); "Haste, ye Sister Pow'rs of Song!" (S.A.T.B.); "Hoary frost bestrews the ground" (A.T.T.B.); "How sleep the brave" (S.A.T.B.); "In yonder grave a Druid lies" (S.A.T.T.B.); "Now at moonlight's fairy hour" (S.S.B.); "Why thus, from the plain" (S.S.A.T.T.B.); and "With thee well-pleas'd" (S.S.S.B.). Few of these pieces rise above mediocrity. His duet, "O! gin I were a baron's heir" (S.S.), enjoyed great popularity at one time, and is still occasionally sung. As an organ-player Holder was held in good estimation. He died in London, 1832.

THOMAS ATTWOOD, born London, 23rd November, 1765. Organist and vocal composer of elegant taste. In 1796 he succeeded John Jones (1728-96) as organist of St. Paul's,

which he held for 42 years. He published a Set of "Nine Glee," and a large number of others singly, and these with some taken from his operas number 60 in all. The best known of Attwood's glees is "The Curfew" (S.S.B.) which is very pretty. He studied under the great Mozart who used to say of him that "he had acquired more of his (Mozart's) style than any of his other pupils!" This compliment was deserved for in many of Attwood's compositions, the elegant and graceful style of Mozart is perceptible. We detail 29 more glees, or 30 in all. "Begin the charm!" (S.S.A.T.B.B.); "Bright o'er the green hills" (S.A.T.B.); "Child of patient Industry" (S.A.T.B.); "Christmas Eve" (S.S.B.); "Come, honest lads" (T.T.B.); "Come, ye fairy-footed hours!" (S.S.A.); "The Enchantment" (S.A.B.); "The First of May" (S.S.B.); "Hail, rustic tree!" (A.T.T.B.); "Hark! how the sacred calm" (A.T.B., a perfect gem); "In liquid notes" (trio, S.S.A.); "In Mason's hearts let joy abound" (A.T.B.); "In peace Love tunes" (S.S.B.); "In this fair vale" (S.S.T.T.B.); "John Barleycorn" (S.S.B.); "Love's pow'r is o'er" (trio, S.S.A.); "More sweet than odours" (S.S.A.T.B.); "No radiant pearl" (A.A.T.B., graceful and expressive); "Oh, heav'nly Sympathy"! (S.A.T.B.), tender and elegant, in brief, Mozartian!; "Qual silenzio"! (A.T.B., also S.S.B.); "Rise to the battle" (T.T.B.); "Sweet Charity" (beginning "In tatter'd weed" S S A.T.B.); "The harp's wild notes" (S.A.T.B.); "To all that breathe" (S.A.T.B.B.); "Toll Nelson's knell"! (S.A.T.B.); "Virtue, my Emma! is a gem" (S.A.T.B.); "When clouds that angel face" (A.T.B.); "The Winter Nosegay" (S.S.T.B.B.); and "Ye visions wild" (S.A.T.B.).

Attwood also wrote several fine songs, as "The Soldier's Dream"; "The Convent Bell"; and "He is gone on the mountain," anthems and church services, etc. He died at Chelsea, 28th March, 1838.

EDWARD SMITH BIGGS, born about 1765? A composer whose biography is very obscure, but who seems to have resided in or near Norwich about 1788? as he is said to have given music lessons to Mrs. Opie (*née* Amelia Alderson, 1768-1853), some of whose lyrics he afterwards set, on which she expressed her acknowledgment in the following lines.

"While from your taste my humble lays acquire
Attractive charms, to them till now unknown,
My Muse deceiv'd, exulting strikes her lyre,
And loves her strains for graces not their own!"

Biggs had a fair taste for melody, but had little harmonic skill, and few of his pieces come up to the ordinary level. Out of 43 glees, etc., the following 8 are among the best. Original, "Here's lawn as white as driven snow"! (S.S.B.); "Now Ev'nings come"! (S.S.B.), "O! syng unto my roundelaie" (S.A.T.B.); and "The Willow" (S.A.T.B.). Harmonized, "Away to the battle"! (S.S.T.B.); "Crazy Sally" (S.S.T.B.); "How still is now the hamlet"! (S.S.B.); and "Stella, thou false one"! (S.A.T.B.). We are ignorant of the date of his death.

GEORGE WILLIAM CHARD (Mus. Doc.), born London, 1765. Organist at Winchester Cathedral (1802-49). About 1811 he published a collection of "Twelve Glees," etc., and two single glees—in all 14—9 of which we mention "Bring the bowl" (A.T.B.B.); "Caledonia" (A.T.B.B.); "Do anything but love!" (Madrigal, S.A.T.B.B.); "Do not fear to put thy feet" (A.T.B.); "The Greenland

Hunter" (A.T.B. or S.S.B.); "Let us mix with wine the rose!" (A.T.B.); "Play, beggars, play!" (A.T.B.); "Swiss Cow Lad's Songs" (S.S.B.); and "Tell me not, sweet, I am unkind!" (Madrigal, S.A.T.T.B.). He is probably best known by his solo and chorus "The hymn was sung," which is in the style of Dr. Crotch's "Methinks I hear," and is said to be really good. He died Winchester, 23rd May, 1849.

MATTHEW PETER KING, born London 1765? (1773?) wrote a large number of glees, several operas, an oratorio, "The Intercession" (1817) a few didactic works, songs, etc. Of his 98 glees few are now sung, or even known, although many of them are of a very tuneful description. Almost the only one now sung in his "Witches" ("When shall we three meet again"? S.S.B.), but fortunately that is one of his best. We detail 33 more "Beauty bows to Love" (trio, A.T.B.); "Come, see what pleasures" (madrigal, S.S.A.T.B.); "Come, sisters, come" (S.S.B.); "The Fairies" ("When the ruddy Sun" T.T.B.); "Fair Moina" (S.S.B.); "Far from hence be noisy clamour"! (S.A.T.B.); "Great Venus"! (S.A.T.B.); "I love thee, mournful Night"! (S.A.T.B.); "I saw a friar at the Carnival" (T.T.B.); "It was the Nightingale" (S.S.B.); "Jove" ('Tis sad with me" S.A.T.B.); "Lady, as the lily fair" (S.T.B.); "Millions of spiritual creatures" (S.S.A.A.T. T.B.B., also, S.S.B.): "Minstrels three, lady, are we"! (T.T.B., lively, tuneful and telling); "O! ask th' inexperience'd heart" (sestet, S.S.S.A.T.B.); "O, could I flow like thee"! (T.T.B.); "O, whiter than the swan"! (T.T.B.); "Play gently on your reeds"! (madrigal, S.S.A.T.B., tuneful and flowing);

“ Rise, my soul ! on wings of fire ” (S.S.A.A.T.T.B.B.); “ Sigh not Maiden ” ! (A.T.B.); “ Since all so well has ended here ” (S.T.B., a lively operatic finale); “ Soft falls the tear (S.T.B.); “ Strike the lyre of Joy ” (A.T.B.); “ Tell me, where is Fancy bred ” ? (S.A.T.B.); “ The cloud-capt towers ” (S.A.T.B.); “ The weird sisters ” (S.S.B.). “ They heard a most melodious noise ” (S.A.T.B.); “ To thee, who art the Summer’s nightingale ” (madrigal, S.S.A.T.B.); “ The War-Note ” (T.T.B.); “ The Wassail ” (T.T.B., convivial and humorous); “ Where’s the place upon the heath ” ! (S.S.B., happily set in the “ weird ” manner demanded by the words); “ Who rides on that meteor of fire ” ? (A.T.B., sympathetically set, especially at the passage in which occur the words “ like a dream of the night ”); and, lastly, the harmonized melody “ When sable Night ” (S.A.T.B.). King’s melodies, as a rule, are elegant and flowing, but his harmonies are frequently weak. However, many of the glees named will be found very pleasing. His duet “ The Minute Gun at Sea ” (S.T.) is still popular, and the Aria “ Eve’s Lamentation,” and the song “ Tom Steady ” may be recommended to notice. He died London, January 1823.

COUNT JOSEPH MAZZINGHI, descended from a Corsican family, was born London, 25th December, 1765. He was a prolific composer of vocal and pianoforte music, and also wrote several operas. He has 63 glees and trios, 10 of which we detail. His best we hold is “ Wake, Maid of Lorn ” ! (S.S.B., which is elegant, yet vigorous and telling); and “ When Order in this land commenc’d ” (T.T.B., bold and spirit-stirring); but we believe “ The Wreath ” — “ Ye shepherds ! tell

me" (S.S.B.), is his most popular. It is undoubtedly pretty, but somewhat feeble. Of his others there are "And whither would you lead me, then"? (S.S.B.); "I seek my shepherd gone astray" (S.S.B., melodious and expressive); "John of Brent" (T.T.T., trio, in round form); "O, sing, sweet bird"! (S.S.B.); "When tell-tale echoes" (trio, S.S.T.); and harmonized "How blest the Maid" (S.S.B., Galuppi); and "Oh, Daughter of Heav'n"! (S.S.B. Marcello). A graceful melodist, Mazzinghi, was generally deficient in vigour, although he sometimes rose above this—as in "Wake, Maid of Lorn!" above quoted. His operatic duet, "When a little farm we keep" (S.T.), is excellent of its kind, being humorous and effective, and is still occasionally sung. The title of Count he acquired, we believe, about 1830. He died Bath, 15th January, 1844.

JOHN WALL CALLCOTT (Mus. Doc.), born Kensington, 20th November, 1766. One of our *very* best glee composers, and we approach our notice of his works with feelings of mingled veneration and affection! We are aware of some 160 *published* glees of his, but have strong reason to believe he had at least *twice* as many in M.S. Callcott originally studied as a surgeon, but lacking the firm nerve requisite to succeed in that profession, he quitted it for the more congenial study of music. In addition to canons and catches, 8 of his glees obtained prizes, viz., "Dull, repining Sons of Care!" (A.T.T.B. 1785); "Whann battayle, smeethynge" (A.T.T.B., 1787, words by Chatterton, one of the "Rowley" forgeries, with its antiquated spelling); "Go, idle boy!" (A.T.T.B., 1789, graceful, spirited and expressive); "O, Thou! where'er (thy bones at rest)" (S.A.T.B., 1789); "O, voi! che

sospirate" (madrigal, A.A.T.B.B., 1790); "Triumphant Love!" (A.T.T.B., 1791); "Father of Heroes!" (A.T.T.B.B., 1792, a splendid conception, in which bold dynamic movements are contrasted with some of the loveliest specimens of the soft cantabile style); and "See! with ivy chaplet" (A.T.B., 1792). We will quote other 74—in all 82—a list which ought to please every lover of glees, "Abelard" (A.T.T.B., a considerable portion of which is an alto recitative, accompanied by the other voices with long-sustained notes, containing many passages of great beauty. "Alice Brand" (T.T.B. to the words of one of Sir W. Scott's songs, bright and tuneful); "Alonzo the Brave" (S.S.B.); "Are the white hours" (A.T.T.B., tender and expressive); "As on the mournful poplar bough" (S.S.B.); "The Banks of the Yarrow" (S.S.B.); "By the moon we sport and play" (S.S.B.); "Cara vale!" (elegy, S.S.T.B.); "Chief of the windy Morven!" (S.S.B., one of Callcott's best glees for S.S.B., opening with an imposing bass solo); "Come on the light-wing'd gale!" (S.S.B., elegant and tuneful); "Dare you haunt our hallow'd green!" (S.S.B.); "The Derby Ram" (A.T.B., lively music to most nonsensical words); "Desolate is the dwelling of Morna!" (S.S.B., tender and pathetic); "The Erl-King" (S.S.B.); "The Fairies" (S.S.B., bright and graceful); "Farewell to Lochaber" (T.T.B., a happy imitation of the Scottish style); "Fervid on the glittering flood" (A.T.T.B.); "Fill the horn of glossy blue" (A.T.T.B.); "Forgive, blest Shade!" (epitaph, S.S.B., simple, yet touching); "From the chambers of the East" (A.T.B., a noble glee, bold and vigorous, worthy to be much better known); "From this roof my

shepherd" (S.S.B.); "Go, plaintive breeze"! (A.A.T.T.B., chaste and tender); "Go, tune-ful bird"! (A.A.T.B.); "Green thorn of the hill of ghosts"! (A.T.T.B., a fine glee, abounding in melodious and expressive ideas); "Hail, Memory"! (S.S.T.B.); "Hark, the cock crows" (S.S.A.T.B.); "Hast thou left thy blue course in Heav'n"? (A.T.B., a very high set glee, but exceedingly brilliant); "High the sparkling bev'rage pour"; (A.T.T.B.); "In awful pause" (A.A.T.B.B.); "In the lonely vale of streams" (S.S.T.B.); "It was a friar of orders gray" and its sequel "Yet stay, fair lady (both S.S.B.); "Lone dweller of the rock" (A.T.T.B. a vigorous conception of the "Ossianic" school); "Lordly gallants" (T.T.B., probably the simplest glee of its length ever written, as it does not contain *a single accidental note!*); "Lovely seems the Moon's fair lustre" (A.T.T.B.), "The May Fly" (S.S.B., sweet, and tenderly expressive); "My flocks feed not" (T.T.B., a vigorous setting of the Shakesperian words, for Page's "Festive Harmony" (1804); "Nymph of the Rock"! (A.A.T.B.B.); "O, blest Retirement"! (A.T.T.B.B.); "O, Fancy! Friend of Nature"! (A.T.B.); "Oh! snatch me swift" (S.A.T.B.B.—one of the loveliest glees ever written—chaste, tender and dignified. At the words "let ocean rage, let storms indignant roar" it is worthy of Handel himself, while the spirit of pious resignation to the Divine Will which it displays farther on ("I bow submissive and resign'd adore") is as expressive as it is possible to imagine); "Oh, tarry, gentle traveller"! (S.S.B.); "Once upon my cheek" (S.S.T.B., another gem of pure melody adorned with tasteful harmonies); "O! Sov'reign of the willing soul" (A.T.T.B.); "Padre del

Ciel!" (madrigal, S.S.A.T.B.B.); "Peace to the souls of the heroes!" (A.T.B., a long-established favourite); "Pleasant is the voice of thy song!" (A.T.T.B.); "Queen of the Valley" (A.T.T.B.B., calm, majestic and elegant); "The Red-Cross Knight" (S.S.B., widely known and highly popular); "Rise, winds of Autumn!" (S.S.B., full of beauties); "Rosabelle" (S.S.B., also redolent of elegant fancy); "Sleep, soft, fair form!" (S.A.T.T.B., sweetly pensive); "Soft and safe, tho' lowly grave!" (S.S.A.T.B.B., chaste and expressive); "Star of descending Night!" (A.T.T.B.); "Sweet blossom!" (S.S.B.); "Thalaba" (S.S.B.); "The coming Morn, with lustre gay" (A.T.B.); "Thee! the voice, the dance obey" (S.A.T.B.); "Tho' from thy bank of velvet torn (A.T.T.B.); "Thou palsied Earth!" (S.S.B.); "Thyrsis, when he left me" (S.A.T.B.); "To all you ladies" (T.T.B., a general favourite); "The Tomb of Rousseau" (A.T.T.B.); "To the woods I love to go!" (A.A.T.T.B.); "Weave the crimson web of War!" (A.T.B., fierce, wild and brilliant); "When Arthur first" (A.T.B., a piece of comical "clap-trap"); "When Time was entwining" (A.T.B.); "Where are the Sons of Garvan?" (A.T.B., another beautiful effusion, tuneful and vigorous); "Where layest thou thy careless head?" (S.S.B.); "Who comes so dark from Ocean's roar?" (A.T.B., a fine "Ossianic" inspiration, opening with a most impressive bass solo—very bold and beautiful); "Why does beauteous Lina weep?" (A.T.T.B.B., so elegant, yet bold, so sweetly expressive that it is difficult to describe it, without being accused of exaggeration! It is worthy to be bracketed with his noble "Father of Heroes!"); "With sighs, sweet rose!"

(A.T.T.B., graceful and sweet to a degree that is almost "cloying"—written expressly for the celebrated alto William Knyvett); "Ye gentlemen of England" (A.T.B., frequently sung to Campbell's words "Ye Mariners of England," both as glee and song); and "Youth of the gloomy brow!" (A.T.B.) Long as the above list is it only represents about *one half* of Callcott's published glees, and we may venture to say few glee lovers would tire of it. He also wrote some excellent catches, as "Ah! how, Sophia"; "Have you Sir John Hawkins' hist'ry?"; and "Ino's Fate," several good anthems, and some finely conceived songs—chiefly written for his friend Bartleman, the famous baritone—as "Angel of Lite!"; "Sisters of Acheron"; "Resound, ye hills"; and "These, as they change,"—all of them worthy of being revived by some of our rising artists. Many of his male-voice glees were adapted by his son, William Hutchins Callcott (1807-82) for S.S.B., besides "simplifying" others which were already written for S.S.B., and lowering them in pitch, for teaching purposes, etc., but from an artistic point of view, such alterations cannot be too strongly deprecated. Callcott acquired much fame by his useful and excellently written "Musical Grammar," which even *now* is not without its value. Its musical illustrations are numerous and most happily chosen. He meant to have supplemented this with a "Dictionary" of Music, but his overwrought brain gave way, although he lived for a good many years after the publication of his "Grammar" (1806). In private life he was most amiable and highly esteemed, and thoroughly deserved the compliment paid to his memory by his son-in-law Mr. Horsley,

(himself one of our ablest glee composers),
“Dr. Callcott had no enemies—he could have none!” (says Mr. Horsley), and few will feel inclined to doubt the truth of the statement. He died near Bristol, May 23rd, 1821.



CHAPTER VIII.

SAMUEL WESLEY TO RICHARD WHEELER.



SAMUEL WESLEY, born Bristol, 24th Feb., 1766. A most excellent organist and precocious—indeed almost phenomenal—composer. The Hon. Daines Barrington (1727. 1800) who had in 1780 written an article in the “Philosophical Transactions” upon Mozart’s precocity, wrote another in 1781 upon *four* wonderful musical children, viz., the brothers Charles and Samuel Wesley, Lord Mornington and William Crotch—the last only six years old! Samuel wrote an oratorio “Ruth” when eight years old, the harmonies of which were declared by so competent a judge as Dr. Boyce to be “as good as *he* could put by rule and study!” We only know of 10 or 11 glees, trios, etc., by S. Wesley, and scarce half of these are in the glee style, although we believe he left a number in MS. His madrigal, “O! synge unto my roundelaie” (S.S.A.T.B), was an unsuccessful candidate for the “Glee Club” prize in 1811. Both it and the glees, “While ev’ry short-liv’d flow’r of sense” (A.T.T.B.); and “When down his throat” (A.T.B.) are said to be good. He also wrote a fine prayer “Father of light and life!” (S.A.T.B.); a noble motet, “In exitu Israel,” for double

choir, and many fine compositions for the organ. To his memory, in conjunction with Battishill (as already referred to in our notice of him), we owe our acquaintance with the works of J. S. Bach. Wesley died in London, 11 Oct., 1837. Sainsbury's "Musical Biography" made him die "about the year 1815," and when Wesley humorously wrote the Editor to ask "where the place of present sepulture was?" he was rewarded with abuse!

JOHN FERGUS, born Huntly, 1767, was several years organist at St. Andrews' Episcopal Church, Glasgow. He wrote a number of organ pieces, and a few glees and songs. Of the latter his "O, Bothwell bank!" is very fine, and deservedly admired. His glees number 5, of which 3 form a set, viz., "O, Harmony! (A.T.T.B.); "Raise the song of Joy!" (A.T.B.), and "The Wail of Elvira" (S.S.A.T.B). The others are "Come shepherds, and aid me" (A.T.B.); and "To fair Fidele's grassy tomb" (A.T.B.) Of these, however, we know too little to express any opinion. Fergus died at Glasgow, 10 June, 1825.

WILLIAM LINLEY, was born Bath, 1767 (or 1771, if we accept the date engraved upon his tombstone). Another of those annoying discrepancies which occasionally puzzle us. The youngest son of Thomas Linley (q.v.) he possessed much of the taste and genius so conspicuous in the works of his father and eldest brother. In 1797 he published a set of "Fairy Glees"—words by Charles Leftly—a young friend of his who died that same year. In 1816 he issued a most interesting and important work "The Dramatic Songs of Shakespeare," 2 vols, being a compilation of the best settings of Shakespeare's songs, to which work he himself contributed some

admirable airs. Of his 45 glees one obtained a prize in 1821. "At that dread hour" (A.T.T.B.; to his own words, and his madrigal "Ah, me! quoth Venus" (S.A.T.T.B.), was an unsuccessful candidate for the "Glee Club" prize in 1827, as was likewise his "Chaunt we the Requiem!" (A.T.T.B.); written by Linley himself in 1816, upon the death of Samuel Webbe, for which a prize was offered, the winner being C. S. Evans (q v). Other glees of Linley's are "Come, thou Monarch of the Vine!" (S.A.T.B.); "Ere Sin could blight" (S.S.B.); "Fill high the cup with liquid flame!" (A.T.B., very bold and spirited); "Frolic and free" (A.T.T.B.); "Let us dance, let us sing" (Madrigal, A.A.T.T.B.); "Now the blue fly's gone to rest" (A.T.T.B.); "Queen Mab" (A.T.T.B.); "Saw ye pass by the weird sisters pale?" (S.S.B.); "Sweet, airy being!" (To Ariel) (A.T.T.B.); "Thou! to whom the world unknown" (Ode to Fear—a most powerful conception); and "Zephyr! whither art thou straying?" (A.T.T.B.) All of these are replete with graceful fancy and originality. Mr. C. J. Fox procured for Linley a writership in India, and on returning home with a competency he devoted himself entirely to music, and was a member of most of the glee clubs of his day. He died London, 16 May, 1835.

ROBERT COOKE, born London 1768. Second son of that excellent musician Dr. B. Cooke, whom he succeeded in 1793 as organist of St. Martin-in-the-Fields. Although inferior to his father as a glee composer, he yet possessed a considerable amount of ability and taste. Out of 33 glees three were rewarded with prizes, viz., "Concord is conquer'd!" (1788, S.A.T.T.B.); "What shade and what still-

ness" (1811, S.A.T.T.B.); and "With the gen'rous, youthful soul" (1812, A.T.T.B.) Others are "Adieu, ye jovial youths!" (A.T.T.B.); "Away! let nought to love" (S.A.T.B., a cheerful picture of domestic life, sympathetically set); "Friendship, thou social bond" (S.S.A.A.T.T.B.B.); "Had I but the torrents' might!" (A.A.T.B., bold, brilliant and expressive, a fine conception); "In the rose's fragrant shade" (A.T.T.B., sweet and graceful); "Love and Folly" (S.S.T.B.); "Mark! where the silver queen" (A.T.T.B.); "No riches from his scanty store" (A.T.T.B., another of his "gems!"); "Now the winds whistle" (A.T.T.B., highly vigorous and telling); "Queen of the Seas!" (S.S.A.T.B.); "Round thy pillow" (A.T.B.); "Some feelings are to mortals giv'n" (S.A.T.T.B.); "Sweet - warbling bird!" (S.A.T.B.)! "To a friend so sincere" (A.T.T.B.B.)! "To mute and to material things" (Elegy, A.T.T.B.); "When to England's proud boast" (A.T.T.B.); and "Who has peerless Kitty seen?" (S.A.T.B.) We have quoted 20 of his glees, but it goes without saying that several others also deserve perusal. A few good chants by Cooke are still sung, and his song, "Farewell to the nymph of my heart" is very elegant. Latterly his intellect gave way, and in a fit of despondency he drowned himself in the Thames, 13 August, 1814.

CHARLES SMART EVANS, born London, about 1768? A celebrated alto singer and glee composer. [His birth is generally given as 1778, but as in 1788 he stood in opposition to Dr. Callcott for the situation of organist to St. Paul's, Covent Garden, and was then spoken of as "Mr." Evans, 1768 seems infinitely more probable.] Of

20 glees 4 obtained prizes, viz., "Beauties have you seen a toy?" (1811, A.A.T.T.B.—one of the sweetest and most graceful glees ever written—); "Fill all the glasses!" (1812, (A.T.T.B.); "Chaunt we the requiem!" (1816, A.T.T.B.), a dirge on S. Webbe to words by W. Linley (q. v.); and "Bacchus, great Bacchus!" (1821, (A.T.T.B.) Other glees are "As a rosy wreath I bound" (A.T.B.); "Say, mighty Love!" (A.T.T.B.); "Shall I wasting in despair" (A.T.T.B.—melodious and vigorous—one of the finest settings of the words ever made, notwithstanding the consecutive fifths on the third page); "The fairy beam upon you" (S.A.T.B.); "Vulcan! contrive me such a cup" (A.T.T.B.—a masterly composition, almost equal to Baidon's "When gay Bacchus"); "Whence comes my love"—(madrigal, S.S.A.T.T.B.); and "While we the precious goblet sip" (A.T.T.B.). Evans was celebrated for his fine and very high-set alto voice. Dr. W. A. Barrett (1836-1891) says he was "a little man with a great soul!" He died London, 4th January 1849.

JAMES MORRIS COOMBS, born Salisbury, 1769, was best known as a composer of psalm and hymn tunes. He was organist at Chippenham, where he died. We are only aware of three glees by him, one of which "Haste! let the roses bind your hair" (A.T.B.), evinces elegant taste. His death took place on 7th March, 1820.

CHARLES HAGUE (Mus. Doc.), born Tadcaster, 4th May, 1769. From 1799-1821 Musical Professor to Cambridge University, where he succeeded Dr. John Randall. Pupil of Dr. B. Cooke. His glees are 8 in number and are all fairly good. We append the list. "Death's truest Image!" (On Sleep, S.S.A.T.B., elegant and expressive); "Here old John

Randall lies!" (Epitaph, A.T.B., excellently written, quaint and humorous); "How long will ye round me be swelling" (A.T.B.); "Maid of my love, sweet G  nevieve!" (A.T.T.B., exceedingly chaste and elegant); "Nymph of the Grot!" (S.S.A.T.B.B.); "Queen of the silver bow!" (A.T.B.); "Ye gentle Muses!" (S.A.T.B.); and "Ye roses! that bloom in the vale" (S.S.A.T.B.). His compositions display artistic ability and refined taste. They appeared in the two "Cambridge Collection of Glees, Catches," etc., edited by Hague and issued about 1796 and '98. The other contributors were W. Dixon, Rev. Legh Richmond, Richard Wheeler and W. Wright. Dr. Hague who appears to have been a most amiable man, died Cambridge, 18th June, 1821.

THOMAS HUTCHINSON (L.L.D.), born about 1770? died? In 1807 published a set of "Ten Glees and Madrigals" a few of which display taste and merit "Behold! how lovely" (Madrigal S.A.A.T.T.B.); "How beautiful is Night"! (Madrigal, S.S.T.B.); "Lawn as white as driven snow" (S.S.B.); "Lorma sat in Aldo's hall" (trio, S.S.B.); "O, woods! O, fountains"! (Madrigal S.S.T.B.); "Repulses sweet" (A.A.T.T.B.); "Sweet bird," (Madrigal, S.A.T.B.); "To ev'ry gentle Muse" (Elegy, A.T.T.B.); "Ye sunburnt sicklemen": (S.S.B.); and "Ye vaileys low" (S.A.T.B.) [A person of this name. (Rev. Thomas Hutchinson, Curate of Brougham, Cumberland) died in 1830, but whether he was identical with the above composer we are unable to say.]

REGINALD SPOFFORTH, born Southwell (Notts) in 1770. Glee composer of refined taste and ability. Pupil of Dr. B. Cooke. His glees amount to 75, besides 18 juvenile

trios, set to nursery rhymes, mostly for S. S. B. We detail 45 of his glees, or three-fifths. 3 of these obtained prizes, "See! smiling from the rosy East" (1793, A. T. B.); "Where are those hours" (1793, S. A. T. B.); and "Fill high the grape's exulting stream"! (1810, A. A. T. B.) Others are "Arise, my fair one"! (S. S. A. T. B.); "Bacchus! would'st thou deign" (S. A. T. B.); "By Celia's arbour" (A. T. T. B.); "Caught by my Delia's ruby lip" (A. T. B.); "Cease your music, gentle swains"! (A. T. T. B.); "Come, Anacreon" (A. T. B.); "Come, bounteous May"! (A. A. T. B. B., most tuneful and effective); "Come, Clara, as the lily fair"! (A. T. T. B.); "Come, gentle Eve"! (S. S. A. T. B.); "Come, lovely Nymph"! (S. A. T. B.); "Daughter of Jove"! (A. T. B.); "Fair daffodils"! (S. S. A. T. B.); "Fairest Daughter of the Day"! (A. T. B.); "Fair is my love"! (A. T. T. B.); "Fly Night away"! (S. A. T. B.); "Gentle air; thou breath of lovers"! (A. A. T. T. B.); "Good night, good rest" (S. S. A. T. B.); "Hail, Queen of Night!" (A. A. T. T. B.); "Hail smiling Morn!" (A. T. T. B.—fresh and brilliant, a perennial favourite); "Health to my dear!" (A. T. B. B.—characterized by elegant taste and sweet expression); "How calm the ev'ning!" (A. T. B. B.—a very graceful conception); "If those who live" (A. T. T. B.); "In this recess" (A. T. T. B.); "King-cup, daffodil and rose" (S. A. T. B.—full of sweet melody, altho' occasionally crude in harmony); "L'Ape è la Serpesse" (A. T. T. B.); "Lightly o'er the village green" (A. T. B.); "Marked you her eye of heav'nly blue" (A. A. T. T. B.—a perfect gem! especially beautiful at the passage "the one Love's arrows darting round"); "My dear Mistress" (A. T. T. B.—sportive but elegant); "Oft on the troubled ocean's face" (A. A. T. T. T. B. B.); "O Memory! thou fond de-

ceiver" (S.A.T.B.); "Press, press the grape" (A.T.T.B.); "See! yon gay goldfinch" (S.A.T.B.); "Shall I, wasting in despair" (A.T.T.B.); "Sons of Anacreon, hail!" (S.A.T.B.); "Sweet Peace!" (S.A.T.B.—graceful and pensive); "Tell me the path, sweet wand'rer tell;" (S.A.T.B.); "The spring, the pleasant Spring" (S.A.T.B.); "When sprightly youths" (A.T.T.B.); "While the madly-raging nations" (A.T.T.B., bold, brilliant and telling); "Whilst I gaze with fond desiring" (A.T.T.B.); "Why flows the Muse's mournful tear"? (elegy, A.A.T.T.B.); and "With roses and with myrtles crown'd" (A.T.T.B.) The greater number of Spofforth's glees display graceful fancy and artistic taste. He died at Brompton, 8th Sept., 1827.

WILLIAM WARREN, (Mus. Doc.), born about 1770? Organist at Dublin and vocal composer. He was awarded a prize in 1802 for his glee "Shepherds, hither come!" (S.A.T.B.); and another of his is "Rise to the battle, my thousands!" (A.T.B.) We are not acquainted with any other compositions of his. He died Dublin July 1841.

SAMUEL WEBBE, junr., born London, about 1770. Chiefly renowned as an excellent organist. He was also esteemed as a good glee composer, and with justice, altho' far inferior in that last respect to his more celebrated father. We are aware of 47 glees, etc., of Webbes', 25 of which we detail. In 1829 he obtained a prize for his glee, "Thou cypress tree!" (A.T.T.B.), frequently ascribed to his father by mistake. "Ah! what were Spring without the rose?" (S.S.T.B.); "Blow, thou winter wind!" (S.A.T.T.B.); "Come and let us live, my dear!" (A.T.T.B., one of his best, full of fire and spirit); "Come away, Death" (A.T.T.B., containing some fine

passages); "Few are the vales that Colin owns" (S.A.B.); "Fly me not, O, lovely Maid!" (S.A.T.T.B., also S.T.B.); "From peace and social joy" (S.A.T.B.); "I never knew a sprightly fair" (A.T.T.T.B., said to be very good); "I pierc'd the grove" (madrigal, S.A.T.B., dedicated to William Linley, which displays considerable taste and elegance); "Let India boast her plants" (A.T.T.B.); "My Phillida, adieu, love"! (S.A.T.B.); "O, gentle Sleep"! (S.A.T.B.); "Stay, oh stay, thou lovely shade"! (A.T.B.); "Sweet stream! that winds" (S.S.T.B.); "To thy lover" (A.T.T.B.); "Turn thine eyes, whose dewy light" (S.S.B.); "What shepherd or nymph" (S.S.B.); "Whence comes my love"? (S.A.T.B.); "Who is Sylvia"? (A.A.T.T.B.); "The Wood Nymph" (S.S.B.); "Ye lilies! that smile" (S.A.T.T.B.); and of his harmonized pieces "Cease your funning" (trio, S.T.B.); "Virgins are like the fair flow'r" (trio, S.T.B.); and a glee "Thro' groves sequester'd" (S.S.A.T.B., arranged from Haydn). Not a few of the above evince both ability and taste. His son Egerton Webbe (1810-40) a young man of great promise, alike as musician and *litterateur*, died prematurely much regretted. He contributed several articles to the "Musical World" and other journals. His father survived him three years, dying at Hammersmith, 25th Nov., 1843.

THOMAS WELSH, born at Wells about 1770, was a famous basso and teacher of singing as well as a good composer. In 1802 he was appointed Gent of the Chapel Royal. Among his pupils were Charles Horn the composer, John Sinclair the tenor, and Mary Ann Wilson the soprano (1802-67) who in '27 became his wife. As a glee composer Welsh occupied a respectable position. Of his 30 glees, one "Hark!

'tis the whistling wind" (A.A.T.B.), gained a prize about 1813—a bold and brilliant composition. Other 12 are "Come, jovial friends!" (A.T.B.); "Fill'd with wine" (A.T.B.); "Hence, away! ye syrens" (A.T.T.B.); "If wine and music" (A.T.B.); "The Merry Gipsies" (S.S.B., lively and expressive); "Mild star of eve!" (A.T.T.B., sweet and pensive); "Night o'er the world" (A.T.T.B.); "The Noisy Belle" (S.A.B.); "Pretty Spring Flowers" (S.A.T.B.); "Shed not your Sweets" (S.A.T.B.); "The night is rainy" (S.A.B., graceful and effective); and "Voices of echoing Cona!" (S.S.B.). His song "Harry Bluff" was long a favourite and is even yet occasionally sung. Welsh died at Brighton, Jan. 31st, 1848.

RICHARD WHEELER, born about 1770? was a contributor of 6 glees to the 2 "Cambridge Collections" of Dr. C. Hague (qv). These were afterwards published separately and possess much merit. They are "Boy, who the rosy bowl" (A.T.T.B.); "Fierce the torrid blaze descends!" (S.A.T.B.—thoroughly graphic and expressive—you seem to *feel* the scorching heat of noon!); "Happy the Man" (A.T.B.—chaste and graceful); "My Phillida, adieu, love!" (S.A.T.B.—another admirable setting of these popular words); "Stay, passenger!" (epitaph, S.A.T.B.); and "Welcome, dear Stella!" (S.A.T.B.). It is a matter of regret that we know so little of the biography of this elegant and artistic composer. As his contemporaries spoke of him as "Mr. Wheeler of *Cambridge*" the presumption is that he was a native of that city, and if so one would almost tancy a little research in that quarter might snatch some of the scattered records of the past and save the memory of this composer from undeserved oblivion?

CHAPTER IX.

(DR. J. C. WHITFIELD TO DR. W. CROTCH.)



WHITFIELD, JOHN CLARKE,
(Mus. Doc.), born Gloucester, 13
Dec., 1770, organist, glee and
church composer. In 1821 he was
appointed Musical Professor to
Cambridge University in the room of Dr.
Hague. Out of his 66 glees we will detail 22.
“Alice Brand” (No. IV., T.T.B., very graphic
and effective); “Come, Ossian, come away!”
(S.A.T.T.B.); “From that celestial orb”
(A.T.T.B.); “The Goblin Page” (S.S.B.,
appropriately elvish and expressive); “He is
gone on the mountain” (S.S.T.B., a most
beautiful setting); “Is it the roar of Teviot’s
tide?” (A.T.T.B., elegant and masterly, be-
ginning with a fine sequence of sixths); “It
was a night in lovely June” (S.S.B.); “Mal-
vina’s Lamentation” (A.T.B.); “O! Brignal
banks” (S.A.T.B.); “On a rock, whose
haughty brow” (S.A.T.B.); “On the willow
that hangs” (S.A.T.B.); “Pleasant be
thy rest” (A.T.B.); “Sleep and silence
reign around;” (A.T.B.); “St. Michael’s
Chair” (A.T.B., a sequel to Knyvett’s “Bells
of St. Michael’s Tower,” very bright, tune-
ful and humorous); “Sweet Teviot; on thy
silver tide” (S.S.B.); “The Sun had
brighten’d Cheviot grey” (S.S.B., full of

graceful and expressive movements) ; " The wild glen, where bideth my love " (S.S.B., very beautiful); " Turn, Holy Father " ! (S.S.T.B.); " When I am doom'd " (S.A.T.B.); " When whispering strains " (Ode, A.T.B.); " Wide o'er the brim " (A.T.T.B., a beautiful glee, of the " descriptive " class, opening with its " tone-picture " of the swollen torrent, as it rolls along " tumbling thro' rocks abrupt " till " gathering triple force " it " boils and wheels and foams and thunders through " ! until, its forces spent, it closes with a tender, lovely strain to the words " Hush'd in deep silence—sleep ye, while 'tis calm " ! [This masterly conception, we are happy to say, has lately been re-produced in a cheap form by Mr. Chas. T. Johnson, of London.] The last glee we mean to mention here is " Ye gentle Muses " ! (S.A.T.B.). It will be observed that many of the above glees are taken from Sir Walter Scott's words. Dr. Clarke assumed the surname of Whitfield, on the decease of a relative. In addition to his secular music he also wrote an oratorio and many fine services and anthems, one of the latter being the popular anthem " In Jewry is God known." His refined taste was evinced alike in the poetry he selected, and the taste and ability he displayed in wedding it to music. He died at Holmer, near Hereford, 22nd, Feb. 1836.

JACOB CUBITT PRING (Mus. Bac.), born Lewisham, 1771, was another glee composer of elegant taste and much ability. For some time organist at St. Botolph's, Aldersgate Street, London (not " Aldgate," as is often stated!) He published one set of glees, and others appeared elsewhere. We detail 13 out of a total of 18, viz., " As I wove, with wanton care " (A.T.T.B.); " By shallow

rivers" (A.T.T.B., remarkably beautiful, somewhat quaint and unconventional); "Child of the Summer"! (A.A.T.B.B.); "Chloe found Amyntas lying" (A.A.T.T.B.); "Help me, each harmonious grove"! (S.S.T.B.); "Hence, avaunt! 'tis holy ground" (S.A.T.T.B.); "How bright were the blushes of Morn"! (A.T.B., a most elegant little pastoral glee); "If wine and music" (A.T.B., with which the composer also incorporates Shakespeare's "Come, thou Monarch of the Vine," a vigorous and telling composition); "No more, fond Youth"! (A.T.B.B.); "O, Harmony! sweet minstrel" (S.A.T.T.B.); "Rise, pensive Muse"! (A.T.T.B.); "The sprightly messenger of Day" (A.T.B.); and "Thyrsis, who feeds the virgin's fleecy train" (A.T.T.T.B.) Pring's style is at once graceful, pleasing and brilliant. He was the eldest of three brothers—all musicians—and was connected with several of the more important musical clubs of his day. According to Mr. W. H. Husk, he died in 1799.

REV. LEGH RICHMOND (M.A.), born Liverpool, 29th January, 1772, was a popular clergyman, whose book "The Annals of the Poor" made him somewhat famous. He was an amateur musician and tasteful composer, and contributed several glees and catches to the two Cambridge Collections of Dr. Hague (q.v.). Of 8 glees we detail the following 5, which reflect credit on the composer's ability. "Come, Melancholy, silent Pow'r!" (S.A.T.B.); "Doctor Faustus" (humorous trio, A.T.B.); "Hail to Pleasure's frolic train!" (T.T.T.B.); "Lone Minstrel of the moonlight hour!" (A.T.T.B.B.); and "Ossian's Address to the Sun"—beginning "Thou! that roll'st in the firmament"—(A.T.B.B.), a most original, vigorous and artistic produc-

tion, which would have done honour to Callcott or Webbe. Mr. Richmond died at Turvey (Bedford) 8th May, 1827.

THOMAS AUGUSTINE GEARY (or Timothy?) born at Dublin in 1773 (according to Sir R. P. Stewart), some say 1783 was a young composer of precocious genius, who is said to have gained a prize when only 12 years old! He has five glees (two original), and a very fine madrigal, "Sweet Aurora!" (S.S.A.T.B.B.), claimed by Mr. Gustavus Geary, a relative is also said by some to be his composition. His original pieces are "Drown old Care in half-a-dozen!" (T.T.B.); and "Wine, thou art divine!" (A.T.B.); while those harmonized are Linley's "No flow'r that blows"; Shield's "Old Towler"; and Hook's "O, listen to the voice of love!" (all S.A.T.B.) His duet, "Soft Zephyr!" (T.B.) is a pretty composition. His death was sudden and mysterious. He was at the house of a friend till a very late hour, and though pressed to stay all night, persisted in leaving to go home, but never reached his house. His body was found next day at no great distance, but whether he died from suicide or internal disease was never known. He had not been robbed, which made the occurrence more strange! This event is placed by some writer in 1801 while others say 1806? The whole story of this gifted but unfortunate musician is involved in obscurity and mystery.

WILLIAM HORSLEY, (Mus. Bac.), born London, 15th Nov., 1774. One of the most elegant, learned and artistic of all the excellent glee composers our country has produced. For many years organist at Belgrave Chapel. He published 4 Collections of "Glees, Canons" etc., and a "Set of Six

Glees" besides many single glees and madrigals. Out of a total of 124 we subjoin a detail of 80, and long as is such a list we believe few glee-lovers would wish to curtail it. Two were rewarded with prizes "Winds, gently whisper" (1828, A.T.T.B.); and "Thou! who did'st put to flight" (1829, A.T.T.B.B.) "Ah, well-a-day! how long" (A.T.T.B.); "Arise, my fair" (A.T.B.); "As Elynour by the green lesselle" (S.S.A.T.B.); "Awake, my lyre"! (A.A.T.B.B.); "Beauty, sweet love! is like" (S.S.A.T.B.); "Blest is the fairy hour" (A.A.T.T.B.); "Blow light, thou balmy air"! (A.T.T.B., full of grace and beauty—Horsley's own favourite glee); "By Celas' arbour" (A.T.T.B., exceedingly chaste and elegant, worthy to be classed with Callcott's "Oh, snatch me swift," so lovely and so perfect that it seems impossible to over-praise it!); "Cold is Cadwallo's tongue" (A.T.T.B.B., another grand effusion, with a fine part for the first bass); "Cold is the senseless heart" (A.T.T.B.); "Come, follow me, ye fairy elves" (S.S.T.B.); "Come, gentle Zephyr"! (A.T.T.B., smooth and flowing); "Come, Lelia, fill the goblet" (A.T.B.); "Crown the passing hour" (A.T.B.); "The Cryer" ("Good folk, for gold or hire") (A.T.T.B., bold and vigorous); "Daughter of Faith"! (Ode, S.S.A.A.T.T.B.B., neatly written in eight *real parts*, admirably voiced); "Dearest, do not now delay me"! (S.S.B.); "Dear is my little native vale"! (S.A.T.B.); "Flow'rs are fresh" (A.T.T.B., full of animation); "Gallant and gaily" (A.T.T.B.); "Glide slow, ye silver floods"! (A.T.T.B.); "Go, happy heart"! (S.A.T.B., pathetic and graceful); "Hail, golden lyre"! (A.T.T.B.); "Hail, sweet Patroness of Song"! (A.T.B.); "Hail to Pleasure's frolic train"! (A.T.T.B.)

"Haste, my charmer"! (S.S.B.); "Hay-
 maker's Glee" ("Come, my friends")
 A.T.T.B.B., also S.A.T.B.); "Here my
 Chloe" (S.A.T.B.); "Her eyes the glow-
 worm lend thee!" (S.A.T.B.); "Hither, boy,
 a goblet bring"! (A.T.B.); "If doughty
 deeds" (A.T.T.B.); "If those who live"
 (A.T.T.B.); "I know you false" (A.T.T.T.B.,
 brilliant and telling); "In this fair vale"
 (A.T.B.); "Invest my head" (A.T.B.);
 "The Lapland Song" (S.S.B.); "Long
 from Earth by Discord driv'n" (A.T.T.B.B.)
 "Lo! on yon long-resounding shore"
 (A.T.T.B.B.); "Mine be a cot" ("A.T.T.B.
 a gem of grace and sweetness); Nymphs
 of the Forest! (madrigal, A.T.T.B.,
 full of calm, quiet beauty); "Now the storm
 begins to low'r" (A.T.T.B.B.); "O, dolce
 primavera" (S.S.B.); "Oft I've implor'd the
 gods" (S.A.T.B.); Oh, the sweet content-
 ment" (A.T.T.T.B.); "O, move, blest Zephy-
 rus" (A.T.T.B.); "On a bank beside a
 willow" (S.S.A.T.B., sweet and expressive);
 "O, Nightingale! that on yon bloomy spray"
 (A.T.T.B., a general favourite); "O, Poesy
 divine"! (S.S.A.T.B.B., a most elegant set-
 ting); "Retire, my love"! (A.T.T.B., a
 beautiful glee, too little known); "Rosa-
 belle" (S.S.A.T.B.); "See! how fair Flora"
 (madrigal, S.S.T.B.); "See! the chariot at
 hand" (S.A.T.B., exceedingly spirited and
 pretty, a perennial favourite); "Sing his
 praises that doth keep" (A.T.B.); "Slow,
 slow, fresh fount"! (madrigal A.T.T.B.);
 "Softly drops the pensive tear" (elegy,
 A.T.T.B.); "Soft-murm'ring bee"! (S.S.B.);
 "Sweet is Ev'ning's tranquil time" (A.A.
 T.T.B.); "Sweet Nymph of my devo-
 tion"! (A.T.T.B., elegant and playful);
 "Sweet Poet of the Woods"! (A.T.T.B., a

graceful conception); "Tell me on what holy ground" (A.T.T.B.); "The breathing organ" (S.S.A.T.B.); "The cup of the tulip" (A.T.B.); "The Cyprian bird" (A.T.T.B., yet another gem); "The laughing pow'rs" (A.A.T.T.B.); "There is a tender charm" (A.T.T.B.); "There's something in that bonnie face" (S.A.T.B.); "Throw the gaudy roses from thee!" (A.T.T.B.); "Tourne thee to thie shepster swaine!" (Madrigal, A.T.T.B.); "Trust not, sweet soul!" (S.S.A.T.B.); "Wake now, my love" (S.S.A.T.B.); "What sing the sweet birds" (S.S.S.A.T.B., charmingly expressive); "When erst bright Venus" (A.T.T.B.); "When the fair Moon" (S.A.T.B.B.); "When the wind blows on the sweet rose tree" (A.T.T.B., melodious, bright and elegant); "Whither is the soul of battle fled?" (A.A.T.B.B.); "Why does azure deck the sky?" (S.S.B.); "Why droops the Muse?" (S.A.T.B.); and "Ye little birds!" (S.A.T.B.) Horsley excels in the cantabile style, of which he himself supplies us with some of the finest examples. He was much respected in life, and his death, which took place at Kensington, 12 June, 1858, occasioned general regret. He was interred at Kensall Green Cemetery.

THOMAS PHILLIPS, born in Monmouthshire, 1774, was a tenor singer and vocal composer. The only one of his 9 glees which can be said to be now known, "Crows in a Cornfield" (A.T.B.) is also his best. It is a light and humorous production. We may name two others—both arranged—"The Faded Wreath" (S.A.B., Sir J. A. Stevenson); and "Why tarries my love" (S.T.T.B., T. Welsh). Phillips was accidentally killed on the railway at Northwich, 29 Oct., 1841.

WILLIAM CROTCH (Mus. Doc.), born Norwich, 5 July, 1775. Vocal composer, organist,

lecturer and didactic writer. A musician of highly precocious ability, one of the four noticed by Daines Barrington. In 1797 he was appointed Musical Professor at Oxford University in the room of Dr. Philip Hayes. He wrote two oratorios, "Palestine" and "The Captivity of Judah" (the former of which contains many fine numbers), a very fine motet for bass solo, chorus and small orchestra. "Methinks I hear the full celestial choir!" which is dignified and melodious, and a considerable number of glees, anthems, etc. Out of 14 glees we detail 8. "Go, tuneful bird" (S.A.T.B.); "Hail, all the dear delights" (S.A.T.B.); "Like as the damask rose" (S.A.T.B.); "Mona on Snowdon calls" (S.A.T.B.B., a powerful conception, displaying alike taste and vigour); "Nymph, with thee" (S.A.T.B., in canon form, skilful and effective); "Sweet, sylvan scenes!" (S.S.A.T.B.); "To love thee, O, my Emma!" (S.S.B., exceedingly pretty); and "Yield thee to Pleasure!" (S.A.T.B.) Most of Crotch's compositions are characterized by tasteful melody and musician-like harmony, and his admirable lectures upon music were reprinted separately, as also his "Specimens of various styles of music" (referred to in these lectures), and his "Elements of Musical Composition." He died at Taunton, 29 Dec., 1847.



CHAPTER X.

MARIA HESTER PARKE TO SIR JOHN L. ROGERS.



MARIA HESTER PARKES (afterwards Mrs. Beardmore), was born London in 1775. She was the daughter of the celebrated oboist, John Parke (1745-1829). About 1800? she issued a "Set of Six Gleees," viz., "Breathe soft, ye winds!" (S.S.B.), "By shady woods" (S.S.S.B.); "Go, tell Aminta" (S.S.B.); "Now the bright morning star" (S.S.B.); "To fair Fidele's grassy tomb" (S.S.B.); and "Under the greenwood tree" (T.T.B.). None of these indeed can be termed first-rate, yet a certain degree of originality pervades them agreeably, more especially "Under the greenwood tree" which displays considerable vigour. Mrs. Beardmore was also a pianiste and vocalist. She died London, 15 Aug., 1822.

SAMUEL SHOWELL, born about 1775? organist at St. Stephen's, Walbrook, about the end of last century, a composer whose biography is buried in obscurity, published a "Set of Six Gleees" about 1800?—all for A.T.B. These are "By Celia's arbour"; "Come, gentle Eve"!; "Come, gentle god of soft desire"!; "I care not for the idle state"; "I often wish this languid lyre"; and "Now, e'en now, my joy runs high"! Not having had an

opportunity of perusing these glees we are unable to offer any opinion as to their merits, nor are we aware in what year this composer died.

GERVAS BRADBERRY, born about 1776, glee and vocal composer, appears to have been a Templar and an amateur writer of fair ability. About 1825? he published a volume of 24 glees, all harmonized for S.T.B., with one exception, "Let no one say there is need" (S.A.T.B., which is original). Of the others we may quote, "Durandarte and Belerma" (Barthélemon); "Kate of Aberdeen" (Battis-hill); "The Mansion of Peace" (Webbe); "O, listen to the voice of love"! (Hook); "There the silver'd waters" (Storace); and "The Woodman" (Dibdin). Bradberry died at Pentonville on 29th Dec., 1862, "in his 86th year."

JOHN PARRY, born Denbigh, 18th February, 1776. A highly popular composer of glees and songs, who also wrote various works in connection with music. He edited the "London Collection" of glees, etc., besides many published singly. Of his 49 we name 25, of which two obtained prizes, "Hence, bear away this shallow bowl"! (1834, A.T.T.B.); and "Fill the shining goblet"! (1836) (A.T.B.B., brilliant and expressive); "A bumper to the fair"! (A.T.B.); "Amanda's Natal Day" (madrigal, S.A.T.B.); "The Bard of Mona" (A.T.B.); "Cambria's Holiday" (S.S.B.); "Come fairies, trip it" (T.T.B., graceful and sportive); "Echo Trio" (S.T.B.); "Fairy elves their watch are keeping" (A.T.B.); "Hail to the Craft"! (Masonic Glee, A.T.B.); "In a cell, or cavern deep" (A.T.T.B., a gem of beautiful melody and rich harmony); "The Merry London Cries" (T.T.B.); "O! let us drink"

(T.T.B.); "O, welcome, gentle Knight!" (T.T.B.); "Quickly fly, all that are nigh"! (A.T.B.); "Should Mirth our moments crown" (A.T.B., a spirited conception); "Thanks to the President"! (A.T.B.); "The generous heart" (trio, S.T.B.); "To our social band" (A.T.T.B.); "Ye Mariners of England"! (A.T.B.); and the following harmonized: "The Deaf Old Women" (trio, S.S.B.—Dr. S. Arnold); "Friendship! beneath thy mild" (T.T.T.); "Home, sweet home" (A.T.B., Sir H. R. Bishop — an elegant and effective arrangement); "Oscar's Ghost" (A.T.B.), and "The harp's flowing strain" (quartett, S.A.T.B.) Of his songs probably those which are best known are "Jenny Jones"; and "Oh, merry row"; and his fine duet, "Flow gently, Deva"! (T.B.) is deservedly appreciated. This amiable man and tasteful composer died London, 8th April, 1851.

SIR GEORGE THOMAS SMART (Kt.), born London, 10th May, 1776, was possibly the ablest conductor of his day. He was a warm friend of the celebrated composer Weber (who died in his house), and was uncle to that excellent organist and composer, Henry Smart (q v.). We only know of 8 glees, 4 of which are as follows, viz., "The Butterfly's Ball" (trio, S.S.A.—sportive and elegant); "The Merry Gipsies" (A.T.B., also S.S.B.); "Queen of the Skies!" (S.A.T.B.); and "The Squirrel" (A.T.T.B.) Sir George was held in great estimation, alike by musicians and the general public. He died London, 23rd February, 1867.

JOHN WHITAKER, born about 1776. Music publisher and vocal composer. In 1808 he succeeded Mr. Purday in his music-shop at St. Paul's Churchyard. About 1840, in con-

junction with E. J. Loder, he edited a collection of glees, etc., entitled "Gems of English Harmony," containing both original and harmonized compositions. Ultimately this work was extended to 5 vols., the last appearing about 1852 (several years after the death of Whitaker). Of 11 glees by him we mention 5, viz., "The breath of the brier" (S.A.T.B.—a long glee containing several tuneful and expressive movements); "The Sailor's Return" (T.T.B.); "When all hush'd is the bustle of Day" (T.T.B.); "Winds gently whisper while she sleeps" (A.T.B.—a tender, elegant *cantabile*—as pretty a trio as one could wish to sing in); and a harmonized air of C. E. Hau's, "The Happy Valley" (S.A.T.B.) Whitaker also wrote some beautiful songs, as "O! say not Woman's heart is bought;" "Thine am I, my faithful fair!"; and "The high and giddy mast;" and his anthem "The Last Day" (S.A.T.B., to Sir W. Scott's words), contains some most impressive passages. This composer died in London, 11th December, 1847.

WILLIAM RUSSELL (Mus. Bac.), born London, 6th October, 1777, vocal and instrumental composer. Organist at Foundling Hospital, 1801-13. He wrote two oratorios, "Job;" and "The Redemption of Israel;" edited "Psalms, Hymns, and Anthems for the Foundling Chapel" (1809), and composed songs, glees, organ pieces, etc. Of his glees we only know 3, viz., "In rosy bow'rs" (A.T.B.); "Thesea-beat Mariner" (S.A.T.B.), and "We'll to the bow'rs in yonder glade" (S.S.B.)—all of which display skill and culture. He is also credited by some with the composition of the pretty glee "Lightly tread!" (A.T.B.), by "John Scotland," but that *non-de-plume* is more generally believed

to belong to Georg Berg (q.v.) Russell died London, 21st November, 1813.

JAMES ADCOCK, born Eton, 29th June, 1778. Vocal composer of some ability. He issued 2 sets of glees—each consisting of 3—probably between 1810-20—and 2 more singly. Of these 8 we may name, “Happy Nation!” (A.T.T.B., bold and jubilant); “Hark! how the bees” (S.A.T.B.); “Phillis, come rest beneath this elm!” (S.S.B.); and “Welcome, Mirth!” (A.T.B.) Adcock died at Cambridge, 30th April, 1860.

WILLIAM KNYVETT, born London, 21st April, 1779. Alto vocalist and glee composer. Son of Charles Knyvett, senior, (q.v.) who was also an alto singer and organist). W. Knyvett has 46 glees in all—original and harmonized—some of them very good, but the majority barely reaching mediocrity. We quote 16 glees of his, 3 obtained prizes “When the fair rose” (1800, A.T.B., very graceful and melodious); “Where my gentle love strays” (1802, A.T.B.); and “The Soldier’s Departure” (A.T.B., the year not stated). “As it fell upon a day” (madrigal, A.T.B., said to be good); “The Bells of St. Michael’s Tower” (S.S.B., lively and humorous); “Chaunt we the Requiem!” (dirge, A.T.T.B.); “Hark, to Philomela singing!” (S.A.T.B.); “O! my love’s like a red, red rose”! (S.A.T.B., very elegant and spirited); “Rover, awake”! (S.S.B.); “There is a bloom” (S.T.B.); “The Warming-Pan” (A.T.B.B., a piece of broad, lugubrious humour); and “Youthful Chloe” (S.A.T.B.) And of his harmonized “Auld Robin Gray” (S.A.T.B., to melody of Rev. W. Leves); “The Boatie Rows” (S.S.B.); “The Rose of the Valley” (S.A.T.B., W. Reeve); and “The midges dance aboon the burn” (S.A.T.B.) As a vocalist Knyvett had

high renown and Dr. Callcott composed his fine glee "With sighs, sweet rose" expressly for him. His second wife (*née* Deborah Travis,) (about 1790?-1876) who was an excellent soprano, used to sing along with him at many of the "Antient" and other concerts. He died at Ryde, 17th Nov., 1856.

THOMAS MOORE, the celebrated Irish poet, was also a musical amateur of taste and some ability. He was born Dublin, 28th May. 1779. As a vocalist likewise he was popular, for although his voice was not particularly fine, he had taste and enthusiasm and sang with an *abandon* which proved irresistible in most cases! He has 34 glees, trios, etc., (including a "Set of 7 Glees"). We detail 7 of his best, viz., "The Canadian boat Song" (S.S.B.)—simple but pretty—a general favourite); "The Evening Gun" (S.S.B.); "Holy be the pilgrim's sleep!" (S.S.A.T.T.B.)! "The Meeting of Ships" (S.A.B.,—graceful and pleasing); "O, lady fair! where are you roaming?" (S.S.B., another favourite); "This is love!" (trio S.S.T.), and "The Watchman" (S.T.B.);—a capital idea, the lovers always "about" to part, and several times interrupted by "that hateful watchman's cry!" Like a good many other composers, however, (*some* of whom should know better?) Moore in that last piece has written his middle part *much too low* to be effective. It is so absurd to say such a glee is for two sopranos (*or tenors*) and bass, as if the effect produced was the same in both cases. That is not so. Take, for example, Dr. Callcott's "May Fly" written for S.S.B., and Webbe's "Balmy Zephyrs" (T.T.B.). Reverse these arrangements and the first will fall flat and heavy, while the second will sound "screamy" and strained, as the average tenor can generally sustain a high pitch better

than the average soprano. Moore was married in 1811 to Miss Bessy Dykes, who was the inspirer of many of his fine songs and with whom he led a very happy life. In 1835 he received a pension at the instance of his friend Lord John Russell, which considerably ameliorated his condition during his declining years. He died at Sloperton Cottage near Devizes, 25th Feb., 1852.

JOHN BERNARD SALE, born Windsor, 24 June, 1779. Basso and vocal composer. Eldest son of John Sale (q.v.). From 1838 Organist at Chapel Royal. A favourite concert vocalist, he sang frequently with Thomas Vaughan the tenor (1781-1843) and others. Of 6 glees one gained a prize in 1844 "You ask the reason why I love?" (A.T.B., well written and refined in style); which, with "If wine and music" (A.T.B.); and "O listen to the voice of love" (S.A.T.B., arranged from a melody by James Hook) are perhaps his best. His tasteful duet "The Butterfly" (T.B.); was long popular and is not unworthy of resuscitation. Sale died Westminster, 16 September, 1856.

CHARLES JAMES DARE, born about 1780? was an organist at Hereford. About 1810? he published a "Set of 6 Glees" viz., "Awake fair maid!" (S.A.T.B.); "Coeval with these ancient walls" A.A.T.B.); "Mild offspring of a dark" (S.A.T.B.); "O gin my love" (S.A.T.B.); "O, gentle Zephyr" (S.A.T.B.); and "Ye beauteous Nymphs" (A.T.B.). Of their merits we are unable to speak. He is said to have died at Hereford in 1820.

THOMAS MILES, born about 1780? Another composer whose biography is also obscure, about 1812? issued a "Set of 6 Glees for 3 voices" (all S.S.B.), viz., "At the silence of twilight's contemplative hour;" "Comala is

no more !"; "Dear shade of bliss !"; "Now the lazy, bat-wing'd night"; "Sweet Bird !"; and "The dewy ray"; and a single madrigal "Lady ! I view that face" (S.A.T.B.) Not having had an opportunity of perusing those we cannot offer an opinion. Miles seems to have been alive in 1832, beyond which period we have no information about him.

SIR JOHN LEMAN ROGERS (Bart.), born 18th April, 1780, was an elegant and skilful composer of part music. In 1842 he published a "Set of 16 glees and madrigals," which with another singly issued, makes a total of 17. Of these we detail 10, all well worthy of perusal. "Archly-smiling, dimpled boy !" (S.A.T.T.B.); "Flocks are sporting" (A.T.T.B.); "Hears not my Phillis" (madrigal, S.S.A.T.T.B.); "Music ! thou Queen of souls !" (A.T.T.B.); "Oh ! how I long my careless limbs" (madrigal, (S.S.A.T.B.B.); "Oh ! how sweet 'tis in the Spring" (S.A.T.B.); "Pry'thee, Damon, let me go !" (A.T.B.); "Whence comes my love ?" (madrigal, S.A.T.B.); "When Sylvia's faded cheek" (A.T.T.B.); and "While I listen to thy voice" (S.A.T.T.B.). These are all tastefully written—graceful, vigorous or pathetic, according to the subject, and only require revival to renew their popularity. From 1820-41 Sir John was President of the London Madrigal Society and was highly esteemed alike for his talents and his geniality. He died 19th December 1847.

CHAPTER XI.

R. A. SMITH TO WILLIAM BEALE.



MITH, ROBERT ARCHIBALD, born Reading, 16th November, 1780, of Scottish parentage, was a composer of refined taste and genius. He was precentor of Paisley Abbey Church (1807-23), and afterwards at St. George's Parish Church, Edinburgh (1823-29). His principal compositions were anthems and psalm tunes, but we are aware of 8 glees, etc., of his. These are "Ah! ope Lord Gregory" (T.T.B.); "Ave Sanctissima!" (trio, (S.A.B. to Mrs. Heman's words,—an elegant and sympathetic setting—); "How sleep the brave" (S.A.T.B., said to be very fine); "Marjory Miller" (A.T.B., a faithful but most unflattering description of a scolding wife); and harmonized, "The Deserter's Meditations" (A.T.T.B.—bold and effective); "I love to hear the woodlark sing" (S.S.B., to John Parry's air); "The last time I cam' o'er the muir" (S.A.T.B.); and "Hail, ye glorious Sons of Song!" which last we have never met with. He also wrote many fine songs, as, "Jessie, the Flow'r o' Dunblane" (—a most graceful setting—); "We'll meet beside the dusky glen;" "Bonny Mary Hay;" "When Rosie was faithfu';" and "O, wha's at the win-

dow;" and the pretty little duet, "Row weel, my boatie" (S.T. or S.S.). Nearly all his pieces are characterised by the pure taste which he seemed intuitively to possess. He edited "The Scottish Minstrel," 6 vols (1821-24), to which it is understood he contributed several songs anonymously, and various other works, sacred and secular, the last being his "Sacred Harmony of the Church of Scotland" (1828) which continued in use for many years, and was only superseded when a large introduction of hymns into the Presbyterian churches brought into existence a number of new metres previously unknown (or at least unused)—in Scotland, for which Smith's work provided no tunes, and other collections became a matter of necessity. He died in Edinburgh, 3 January, 1829, much regretted.

JOHN CHARLES CLIFTON, born London, 1781, was a vocal composer of some taste as well as ability, whose glees, etc., number 22, besides songs and duets. We will quote 11 of his glees one of which "Tell me, thou soul of her I love" (A.T.T.B.) was awarded a prize in 1837. "A blossom wreath of rich perfume" (S.A.T.B.); "Come to these scenes of peace" (S.A.T.B.); "Hush'd is the harp"! (S.S.B.); "On a rock, whose haughty brow" (A.T.T.B.B., bold and brilliant); "Quick flew the gales of rosy Spring" (S.S.B.); "Seu edamus, seu bibamus" (A.T.T.B., also A.T.T.B.B., a lively bacchanalian); "Slowly, Father Time"! (A.T.T.B.); "'Tis life to young lovers" (S.S.B., also S.A.T.B.); "'Twas in the dark and dismal hour" (A.T.T.B.B., sympathetically expressive of the words, which are also Clifton's); and "Under the greenwood tree" (madrigal, A.T.T.B. or S.S.T.B.), all of which may be pronounced good, although in varying degrees. His song "If music be the food of

love" deserves the celebrity it long ago attained, and "Such tears are bliss" is remarkably pretty. His mind unfortunately gave way and he died at Hammersmith on 18th Nov., 1841.

JOHN MATHER, born Sheffield, 1781, son of William Mather, who was celebrated in his day as a composer of psalmody, was both a pretty good pianist and a sound musician. For many years settled in Edinburgh as pianist, teacher and accompanist. We know of but one glee of his composition, so excellent that we trust it will eventually be known as it merits, although it has long lain in the cold shade of oblivion. We speak of his "Hail to the chief" (A.T.B.) to Sir Walter Scott's fine words, which have never, we believe, been more expressively set. Mather was the accompanist to the "Festival Society" and for some time theatrical chorus-master. He died Edinburgh, 21st January, 1850.

VINCENT NOVELLO, born London, 6th September, 1781, famous alike as organist, composer, editor and music publisher. He did much to popularize standard music, by leading the way to immense reductions in price. He likewise edited many of the excellent works for which, in his capacity of publisher, he did so much (as in the case of "Purcell's Works"; Dr. Boyce's Church Music, etc., etc.). Of his part-songs, we have 42 in all, of which number 24 belong to his "Madrigalian Studies"—viz., *three-part* madrigals written by Wilbye, Weelkes, Bateson and other excellent composers, arranged for *six-parts*, and that accomplished *not* by recasting the whole afresh, but by adding *three more parts* to each madrigal, leaving the original parts in their integrity!—a much more difficult task, we apprehend, than the other,

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and displaying more musicianship. One of Novello's glees "Old May Morning" (A.T.T.B.) gained a prize in 1832, and is also arranged for S.A.T.B. Others are "The Fairies' Meeting" (trio, S.S.S.); "Italy" (beginning, "Oh, lovely land!" S.A.T.B.); his lively "Twelfth Night Song" (S.S.T.B.); and of harmonized melodies "Dulce Domum" (S.A.T.B., J. Reading); "Just like love is yonder rose" (A.T.B. and S.A.T.B., John Davy, a beautiful arrangement of a beautiful air); "Peaceful slumb'ring" (A.T.B., S.S.B., and S.A.T.B., Storace); and "Spring's Delights" (R. Müller, S.A.T.B.) The "Madrigalian Studies" (like most of his pieces) all display taste and skill so admirably blended, that it is difficult to choose between their merits. They can *all* be cordially recommended, also (in a different way) his fine tenor solo and quartett "Sancta Maria"—a most elegant conception. He was the father of a highly-gifted family and the friend of some of our esteemed literary celebrities, among others Charles Lamb, Leigh Hunt, Edward Holmes and Charles Cowden Clarke, who in later years married his eldest daughter (the accomplished compiler of the "Concordance to Shakespeare" which occupied her 16 years (1829-45). Novello died at Nice, 9th August, 1861.

THOMAS SIMPSON COOKE, born Dublin about 1782, was an excellent glee composer, tenor singer, conductor, teacher and orchestral player—also a man of great geniality and humour. Of 48 glees no fewer than 8 gained prizes, viz., "The Seasons" ("Hail, bounteous Nature!" 1829, A.T.T.B., also arranged for S.S.T.B.); "Come, Spirits of Air!" (1830, A.T.T.B.); "Let us drain the nectar'd bowl!" (1830, A.T.T.B.); "As it fell upon a day"

(1831, A.T.T.B.); "Thou beauteous spark" (1832, A.T.T.B.); "Oh! fair are thy flow'rets" (1836, A.T.B.); "Hohenlinden" (1839, A.T.T.B.B.); and "The Four Winds" (1844, A.T.T.B.). We quote 18 more—or 26 in all. "A knight there came" (S.A.T.B.); "Bacchus' Rubies" (T.T.B.); "Dear Innocence"! (A.T.T.B.B.); "Fill me, boy, as deep a draught" (T.T.T.B., bold and spirited, but *rather long*, a common fault of Cooke's); "The Gipsy's Tent" (S.T.T.B.); "Here's to her that's fond and pretty"! (T.T.B., tuneful and spirited); "In legends old" (A.T.B.); "Music! heav'nly Music" (T.T.B.); "Of all the boons" (A.T.T.B.); "Roll on, ye stars!" (A.T.T.B.); "The Shades of the Heroes," beginning "The clouds of Night," A.T.T.B.B., a fine Ossianic glee of a bold and vigorous description); "Shall I waste my youth in sighing"? (Madrigal, S.S.A.T.B.); "Sing, Florimel"! (A.T.T.B.); "Strike the lyre"! (A.T.T.B., one of his best, in which the bold, the graceful and the vigorous predominate in turn); "The sparkling glass" (A.T.T.B.); and three harmonized "Nobody coming to marry me" (S.T.B.); "O'er heath-cover'd mountains" (A.T.B.); and "The Soldier" (T.T.B.B., C. Kreutzer). Cooke's characteristics are smooth-flowing melody and effective harmony, crisp and sparkling in style. His prizes "Come, Spirits of Air"; "As it fell upon a day"; and "Hohenlinden" can be especially recommended and his duets "Love and War"; and "The Army and Navy" (both for T.B.), are brilliant and telling. As a teacher Cooke had also a high reputation, Miss M. Tree, Misses A. and M. Williams, and Mr. Sims Reeves having studied under him. "Tom," as he was generally called died 26th, Feb. 1848, much regretted.

A monument was erected to his memory at Kensall Green Cemetery, bearing the Shakesperian inscription "He was a fellow of infinite jest"!

JAMES ELLIOTT, born 1783, (in Lancashire, according to Mr. John Towers?) a basso and composer of some merit. Of his 22 glees 5 secured prizes, viz., "Invest my head with fragrant rose" (1821, A.T.T.B.); "Let those complain" (1822, A.T.T.B.); "When fierce-conflicting passions" (1827, A.T.T.B.); "'Tis Mirth that fills the veins" (1829, A.T.T.B.); and "At her fair hands" (1835, S.A.T.B.). Others are "A choir of bright beauties" (A.T.T.B.); "Chaunt we the Requiem"! (A.T.T.B.); "Come my Celia" (A.T.T.B.); "Come, see what pleasures" (S.A.T.T.B., graceful and expressive); "Come to my longing arms"! (A.A.T.B.); "Go, lovely rose"! (A.T.T.B.); "Mild is the air" (Serenade, A.T.T.B.); and "The bee, when varying flow'rs" (A.T.T.B., a vigorous and elegant conception). This composer died in London, 1856.

THOMAS FORBES WALMISLEY, born London, 1783, was a glee composer of considerable ability, who published 4 sets of glees, etc., between 1814-39, of which it is matter of regret very few are known to our glee-lovers. He was many years organist at St. Martin's-in-the-Fields. He produced 59 glees, 4 of which were awarded prizes, viz., "The Seasons" (beginning "These, as they change," 1833, A.T.T.B.B.); "At Summer Eve" (1834, A.T.T.B.B.); "'Tis merry, on a fair Spring morn" (1839, A.T.T.B.); and "The Traveller's Return" (1856, A.T.T.B.). We quote 32 more, or 36 in all, "Boy, I hate their empty" (A.T.B.); "Bright while smiles" (A.T.T.B.); "Busy, curious, thirsty

fly!" (A.T.T.B.); "The Cuckoo" (S.S.A.T.B.); "Daughters of Albion!" (elegy, S.A.T.B.); "Do you, said Fanny" (A.T.T.B., arch and vivacious); "The Fairy of the Dale" (S.S.B.); "From flow'r to flow'r (S.S.A.T.B., smooth and chaste); "Hail, lovely Pow'r!" (S.A.T.B.); "Hail, meek-ey'd Maiden!" (S.A.T.B.); "If life be a dream" (A.T.T.B.); "I gaz'd with fond eye" (S.S.B.); "Island of Bliss!" (A.T.T.B.B.—a truly national glee, a fine conception); "I wish to tune my quiv'ring lyre!" (A.T.T.B.); "Music! all-powerful o'er" (A.T.T.B.); No more with unavailing woe" (S.A.T.B.); "O'er the glad waters" (round, T.T.T.T.); "Oft at the silent, shadowy" (S.S.A.T.B.B.); "O were my love yon lilac fair" (S.A.T.B.); "On parent knees" (A.T.T.B.); "Put round the bright wine" (A.T.B.); "Reflected on the lake" (A.T.T.B.); "Tell me thou soul of her I love!" (A.T.T.B.B.); "The leaf that falls" (A.T.T.B.—exquisitely graceful and tender); "There was once a gentle time" (S.S.B.); "The rose, Love's blushing emblem twine" (A.T.T.B., an elegant Anacreontic); "Thus I steer my bark"; (A.T.B.); To fair Fidele's grassy tomb" (A.T.T.B.); "Tread lightly here" (S.S.B.—a little gem—tender and expressive); "Underneath this stone doth lie" (round, T.T.T.T.—admirably voiced); "Venus, clippe thy truants' winge!" (S.A.T.B.); and "When should lovers breathe their vows" (S.S.A.T.B.—highly graceful and pleasing). His son, Thomas Attwood Walmisley (*q.v.*), was also a tasteful composer. T. F. Walmisley died London, 23rd July, 1866.

WILLIAM BEALE, born Landrake (Cornwall), 1 January, 1784, was a most excellent composer of glees and madrigals. He was a Gentleman

of the Chapel Royal for some years. His pieces number 31 (of which 11 were published after his death), two of which obtained prizes, viz., "Awake, sweet Muse"! (madrigal, 1811, S.S.A.T.B.); and "Harmony! whose unseen force" (glee, 1840, A.T.T.B.) Then there are the glees, "Go, rose"!; "How sweet the calm"; "In the pleasant Summer day"—(very bold and telling); "The Kiss" ("Soft Child of Love"!); "Now the star of Day"; "Shall I, like a hermit, dwell"; and "When whisp'ring strains" (all A.T.T.B.); and the madrigals, "Come, let us join the roundelay"!; "Phyllis, thy lovely looks"; "This pleasurable month of Maie"; and "What, ho! what shepherd, ho"! (all likewise for A.T.T.B.); the canzonet, "O, hark, my love"! (S.A.B.); and the dirge, "Chaunt we the Requiem"! (A.T.T.B.B.). Of his posthumous set (edited by Mr. E. Plater), we cannot speak, not having yet perused them, but those above named can be praised in the warmest terms, especially "Go, rose"; "Come, let us join"; and "What ho"! Beale also wrote a fine declamatory scene "The Vanquish'd Brutus"; which was much admired, while few, if any, of his contemporaries could so well imitate the style of our old madrigalian writers, which indeed he seemed to have made his own. He died London, 3 May, 1854, in his seventy-first year.

CHAPTER XII.

PROFESSOR EDWARD TAYLOR TO
SIR H. R. BISHOP.



EDWARD TAYLOR, born Norwich, 22nd January, 1784. An able lecturer, accomplished scholar, poet, antiquary, composer and bass vocalist. In 1837 appointed Gresham Professor of Music, in the room of R. J. S. Stevens, (q.v.), and a better choice could not have been made. The lectures he delivered were most interesting and tended to make his hearers acquainted with the works of many of the great composers of the past, more especially of the best madrigalian composers of England, Italy and Flanders. This he followed up by the publication of his "Vocal Schools of Italy" (in 1839)—an excellent collection of 28 madrigals, motets and anthems,—by the best Italian composers, the majority of them among the finest in the world, as Marenzio's "Queen of the World" (S.S.A.T.T.B.); and "The shepherd's pipes" (S.S.A.T.B.); Vecchi's "The white delightful swan" (S.S.A.T.B.); Gastoldi's "Soon as the silver moonbeams" (S.S.A.T.B.), etc., etc. In 1844, in conjunction with James Turle (1802-82) then organist of Westminster Abbey—he issued "The People's Music Book" in three parts, containing respectively songs,

psalmody and glees, madrigals, etc., which was the means of introducing many fine pieces to our people, previously known to few. It was to Taylor also that we, in great measure, owe our knowledge of Spohr's compositions, he having translated the libretto of "The Last Judgment" and others of Spohr's works, also the words of many of the madrigals he introduced. As a vocalist too, he possessed an excellent voice in his youth and sang in oratorios, cantatas and glees with great acceptance. In 1841 his madrigal "Sweet-heart! why turn away" gained a prize, but it being discovered that one of its movements was identical—or nearly so—with that of a madrigal by Marenzio, it excited much dissatisfaction, and the professor at once returned the money he had received, explaining at the same time that he had unwittingly sent in a madrigal he had been "filling up" from the framework of one of Marenzio's madrigals, but which he had no intention of using in such a competition. Even this straightforward admission did not wholly silence malicious detractors, but we venture to say that no one who really knew Taylor's honourable and manly character would believe him capable of acting in such a way otherwise than inadvertently. We know of 9 more pieces by him, 3 original, "A glass of good wine!" (A.T.T.B.); "Hail, humble shades!" (trio, T.T.T.); and "Sweet May" (S.A.T.B.); and 6 harmonized, 3 of the best being "Careless of love" (S.S.T.B.—from H. Lawes); "Sons of Dian!" (A.T.T.B., F. Paer); and "The joyous birds" (madrigal, S.S.B., S. Molinaro). Taylor died at Brentwood, 12 March, 1863, in his eightieth year.

JOHN FANE (Earl of Westmoreland), born London, 3rd February, 1784, was an amateur

composer of some ability. His chief compositions were operas, madrigals and canons. For many years he was best known by his title of courtesy, Lord Burghersh. Of some half dozen operas "Il Torneo" and "Catherine," (or "The Austrian Captive") are the best known, and even they only by name. He has 39 glees, trios, etc., many of which are of trivial importance, but the following 8 may be quoted. "Chaunt we the Requiem!" (S.A.T.B.); "Day sat on Norham's castl'd steep" (S.S.B.); "Come vanno" (madrigal, S.S.T.B.); "Fair and false" (A.T.T.B.); "If a man who is jilted" (trio, T.B.B.); "I'll braid my fair" (madrigal, A.T.T.B.B., also S.S.A.T.B.); "Spirit of bliss!" (trio, S.S.A.); and "Violets again are here!" (madrigal, A.T.T.B.B.). His lordship died at Apthorpe House, 16th October, 1859.

JOHN BAYLEY, born about 1785? Treasurer, we believe, to the London "Madrigal Society," and the composer of a few elegant and tune-ful glees. These are 7 in number, viz., "Balmy sweetness, ever flowing" (A.T.T.B., a most graceful effusion); "The Bee" (S.S.B.); "Go, winds! and whisper to my fair" (A.T.B.); "Hark! ev'ry shepherd" (madrigal, S.A.T.B., said to be very fine); "My Nannie, O!" (S.S.B.); "The Rose" (S.S.T.B.); and "To the woods I love to go" (A.T.B.). He died in London, 1833.

SIR HENRY ROWLEY BISHOP (Mus. Doc.), born London, 18th Nov., 1785 (1786?) One of our ablest and most elegant composers of vocal music of nearly every description—operas, glees, songs, duets, &c., &c. Of operas alone he composed about 80 *entirely*, besides nearly 30 more in collaboration with other writers (as Braham, Mazzinghi, Reeve and others). Many of his fine glees, duets and

choruses are to be found in these operas, and it says much alike for their beauty and their inherent vitality that many of these can bear to be transplanted to the concert room—away from all stage accessories of scenery and dress, and also frequently *without instrumental accompaniment*—and still please! Although Bishop is not usually regarded by our musical purists as being what is called a “legitimate” glee composer, he published two sets of that description—the first about 1810? containing 12 glees, and in 1833 a second book of 6 more, besides several published singly. And to this may be added that, even speaking of his operatic music alone, not a few of his glees and choruses will bear comparison with those of nearly any glee-writer who can be named, for their pure and “legitimate” style. Considering the great beauty and popularity of his part music we scarcely think it necessary to apologize for quoting even so large a list as 120 out of 327! It seems strange to say of such an eminent composer that he only has *one* prize glee—“Where shall we make her grave”? (1832, A.T.T.B., chaste, tender and expressive, worthy of its composer’s reputation)—but the probability is that he did not often compete? We proceed with our detail. “A cup of wine” (A.T.T.B.); “At the voice of Oceans’ King” (A.T.T.B.); “Bactria’s Sage” (A.T.B., bold, humorous and unconventional); “Believe me, tears may oft-times start” (S.S.A.T.B., a beautiful and expressive quintet); “Bella prova” (A.T.B.); “The Bishop of Mentz” (A.T.B.); “Blow, gentle gales!” (originally, S.S.T.T.B., also arranged for S.S.B., full of dramatic expression); “Breathe, my harp!” (A.T.T.B., in round form, calm and graceful); “Bright Orb!” (S.A.T.B.);

"Chaste Diana!" (trio, S.S.T.); "Come forth, sweet Spirit!" (A.T.T.B.); "Come, thou Monarch of the Vine!" A.T.B., a brilliant and powerful setting); "Crabbed Age and Youth" (trio, S.S.B.); "Daughter of Error!" (Soprano Solo and Chorus, S.A.T.B.); "Doctor! Man of Copper!" (quartett, S.T.T.B.); "Drain the flask!" (T.T.B.); "Drink, drink, the red, red wine!" (A.T.B.); "Echo Quartett" (S.S.A.A.T.T.B.B.); "E'en as the Sun" (A.T.T.B.); "Fairies' Song" (S.S.A.A.); "Far away from ev'ry pleasure" (S.A.T.T.B.); "Fill, boys, and drink about!" (A.T.T.B.B., bold and rollicking); "The Fisherman's Good Night" (S.A.T.B., excellently adapted for a concert finale); "Foresters, sound the cheerful horn" (A.T.T.B.); "From burning Afric blows the gale" (S.A.T.B.); "The Gabre's Glee" (beginning "Drear, and e'en while blooming," A.T.B.); "Give me a cup of the grape's bright dew!" (A.A.T.T.B.B., and also A.T.B.); "God bless the Queen of England!" (S.A.T.B.); "Good Night" (S.S.B., also S.T.T.B.); "Halt of the Caravan" (S.S.A.T.B.), a fine picturesque setting which seems to place an Arabian desert before us); "Hark! Apollo strikes the lyre" (S.S.B., also A.T.B., an elegant and deservedly popular glee); "Hark, hark! each Spartane hound" (A.T.B., brilliant and effective); "Hark! 'tis the Indian drum" (round, S.T.B., also S.T.T.B.); "Hart and hind are in their lair" (A.T.T.B.); "Haste; let us leave this fatal" (A.T.T.B.); "Haste! the tempest" (S.A.T.T.B.); "Here, slaves of the lamp!" (quartett, S.S.S.A.); "Home, sweet home!" (S.A.T.B., the composer's own harmony); "Hopp'd She" ("A pye sat on a pear tree," T.T.B., also S.S.S.T.T.B.B., a kind of drinking catch,

where each guest in turn takes a mouthful of wine as another is singing the words "hopp'd she!"); "If in these wilds" (S.S.A.B.); "I gave my harp to Sorrow's hand" (A.T.T.B.); "In tears the heart" (trio, S.T.B.); "Is it the tempest that we hear?" (S.A.T.B.); "Lightly o'er the rapid Rhine" (trio, S.S.T.); "Listen! he must be near!" (sestet, S.S.A.T.T.B.); "Little Bacchus" (A.T.B., also S.S.B.); "Lo! in the Orient" (A.T.T.B.); "Look out! the time is near" (T.T.B.); "Loud and cheerily raise" (A.A.T.B.); "Maiden fair, a word" (trio, S.T.B.); "Majestic Night!" (A.T.T.B., full of power and dignity); "Mark, comrades!" (A.T.B.); "Merrily sounds the dinner-bell!" (trio, S.T.B.); "Merry boys, away!" (S.S.T.B., an effective finale); "More sail to the favouring gale!" (A.T.B.); "Mourn for the mighty dead!" (elegy, S.A.T.B.); "Mynheer Van Dunch" (A.T.B., a perennial favourite); "No more the morn" (A.T.T.B., one of Bishop's finest conceptions); "Now, by Day's retiring lamp" (S.A.T.T.B.); "Now moonbeams peep" (S.S.A.T.B.); "Now the bright morning star" (S.S.B.); "Now the hungry lions roar" (A.T.T.B.); "Now the storm begins to low'r" (S.S.B.); "Now to the forest" (T.T.B.); "Now tramp o'er moss and fell" (Soprano Solo and Chorus, S.A.T.B., most brilliant and effective); "O! bold Robin Hood" (sestet, A.T.T.T.B.B., a bold, sylvan chorus, interspersed with several tuneful solos); "O! for the harp" (A.T.T.B.); "Oh! gather each flower" (S.A.T.B.); "Oh, how sweet the op'ning day!" (S.S.A.B.); "O, listen! 'tis the nightingale!" (trio, S.S.T., graceful and melodious, altho' high-set and difficult); "O, skylark! for thy wing" (S.T.T.B.); "O! there was a Dragon"

(A.T.B.); "Push about the bottle" (A.T.B.); "Push the red wine about!" (A.T.B., lively and telling); "Rapture without alloy" (trio, S.S.T.); "The Rhine Falls" (S.S.B., a graphic conception); "Ronilda" (S.A.T.B.); "Sailor's Welcome Home" (A.T.B.); "Savoyards' Glee" (S.A.T.B.); "Sleep, gentle lady!" (A.T.T.B., also, S.A.T.B., and S.S.B., a lovely serenade); "Sportive little trifler" (A.T.B., graceful but telling); "Stand! whose there?" (A.T.T.B.); "Stay, pr'ythee stay!" (sestet, S.S.A.T.T.B.); "Strike, strike the oar!" (S.S.A.T.T.T.B.); "Sweet Rose of England!" (elegy, S.A.T.B.); "The Chough and crow" (trio, S.S.B., with chorus, S.S.A.T.B., a most beautiful and effective gipsy chorus); "The fox jump'd over" (quintett, S.S.T.T.B., a laughable finale from "Guy Mannering"); "The huge globe has enough to do!" (A.T.B.); "The silver queen" (S.S.T.B.); "The tiger couches in the wood" (A.T.T.B., a robber's glee, wild and thrilling); "The winds whistle cold" (A.T.B., also S.S.B., bright and telling); "Tho' he be now a grey, grey friar" (quintett, S.A.T.T.B.); "To arms, prepare!" (A.T.B.); "To Harmony" (S.A.T.T.B.); "Up, quit thy bow'r!" (S.S.T.B., a happy inspiration, full of vigour combined with elegance); "The Vesper Bell" (trio, S.S.B.); "Welcome, familiar and sincere!" (S.S.S.T.T.); "Welcome to this place!" (S.S.S.A.); "What ho! Clansman" (S.A.T.T.T.B.); "What phrase, sad and soft" (quartett, S.S.T.T. or S.S.A.B., a lovely quartett, but somewhat exacting in the range of the higher parts); "What shall he have that killed the deer?" (A.T.T.B.); "When the storms aloft" (A.T.B.); "When the wind blows" (T.T.T., a very popular round); "When

wearied wretches" (S.A.T.B., sweet, plaintive and expressive); "Where art thou, beam of light?" (S.A.T.B., another "thing of beauty!"); "Who first will strike the deer" (A.T.T.B.); "Why stays he now?" (S.A.T.B., from the melody of which one of the "American" songs of some 40 years ago seems to have been taken?); and "With hawk and hound" (A.T.T.B.) Then of his arrangements there are "Blow, thou winter wind!" (A.T.T.B., and S.A.T.B., Arne and Stevens); "The Boatie Rows" (S.A.T.B.); "Come o'er the brook, Bessie!" (S.A.T.B., Ford and Callcott); "The Fox Chase" (A.T.B.); "The Gipsies" ("O! who has seen"—A.T.T.B., W. Reeve); "Good-night, good rest!" (S.A.T.B., Dr. Arne); "O! by rivers" (madrigal, S.S.A.T.B., Wilson and Saville); "Oh! where do fairies" (S.A.B.); "Smile now again, O, lovely Spring!" (S.A.T.B., H. Lawes); "Under the greenwood tree" (A.T.T.B., Dr. Arne); "When icicles hang" (A.T.T.B., Arne); and "Who is Sylvia?" (S.A.T.T.B., Ravenscroft and Morley). It must not be thought that those of the above named which are not commented upon are therefore of little merit. Generally speaking it may be said they are *all* good—more or less—and worthy of this truly elegant and gifted composer. We will also mention a few more gems of his composition. Songs "By the simplicity"; "Bid me discourse"; "Home, sweet Home"; "Should he upbraid"; "Tell me, my heart"; "Love has eyes"; and "My pretty Jane." All of these are beautiful, but the last (although at present the most popular) is probably the lowest in point of merit. His duets, "I love thee!" (S.T.); "As it fell upon a day" (S.S.), and "Orpheus with his lute" (S.S.); are also

worthy of mention. In concluding our notice of this graceful writer we may briefly say he in 1839 obtained the degree of Mus. Doc., in 1841 was appointed Musical Professor to Edinburgh University in the room of John Thomson, which in 1843 he resigned on account of bad health, that in 1848 he was elected Musical Professor at Oxford University, on the death of Dr. Crotch, that he was twice married, his second wife being Anna Riviére (1814-84) a brilliant soprano, who in 1839 eloped with the harpist Bochsa, and that Bishop himself died London, 30th April, 1855. He is interred at Finchley Cemetery, where a monument has been erected to his memory.



CHAPTER XIII.

HAYDN CORRI TO B. G. H. GIBSONE.



HAYDN CORRI, born Edinburgh, 1785, was a son of the celebrated Domenico Corri, the impressario, composer and publisher. Haydn was many years organist at St. Anne's Church, Dublin, and composed a few glees, songs, etc. We know but of five glees of his, only one of which is original, viz., "Music can guide the soul to love!" (A.T.B.) The others are "Dancing o'er the festive green" (S.S.T.B.—Jullien); "The harmonious blacksmith" (S.A.T.B.—Handel—a very effective setting); "Old King Cole" (S.A.B); and "Waters of Elle" (S.T.B.). He died Dublin, 19th February, 1860.

WILLIAM HAWES, born London, 1785. Basso, glee composer, music publisher, etc. A Gentleman of the Chapel Royal. He wrote 87 glees, etc., of which 5 obtained prizes, viz., "Requiescat in pace!" (1831, A.T.T.B.B.—solemn and impressive); "Spirits of Air" (1831, A.T.T.B.); "Memory's Shrine" (1833, A.T.B.); "Oh! merry the hour" (1833, A.T.B.), and "The bee, the golden daughter" (1836, A.T.T.B.). Then come "Boy who the rosy bowl" (A.T.T.B.); "Bring me flowers and bring me wine!" (A.T.T.B.—graceful and spirited); "Chaunt we the Requiem;"

(A.T.T.B.); "The Dream" (S.S.T.B.); "Gay Bacchus lay sleeping" (A.T.T.B.); "Goe thy waie, since thou wilt goe," (S.S.B.); "How dread the crash" (A.T.T.B.B.); "In yonder bower lies Pleasure" (A.T.T.B.); "Love, like a bird" (A.T.B.); "O where is the flower" (S.A.T.B.); "O Mary, I love thee" (A.T.T.B.); "The Spectre Knight" (S.S.B.)! "Sweet modest flow'ret" (S.A.T.B.); "Sweet Philomela! breathe thy plaintive lay" (madrigal, S.A.T.B.—chaste and beautiful—an unsuccessful candidate for the prize awarded in 1811); "The lark that shuns" (A.T.B.); "We fairy folk delight in sport" (S.A.T.B.); "When sparkling nectar" (A.T.T.B.); and "With eyes uprais'd" (A.A.T.T.B.). Also the harmonized airs "The Banks of Allan Water" (S.A.T.B.); "Henry cull'd the flow'rets bloom" (S.A.T.B., Sacchini); "If this delicious, grateful flower" (S.A.T.B., Mazzinghi); "The Rose of the Valley" (S.A.T.B., W. Reeve); and "The Shepherd's Daughter, Sally" (S.A.T.B., J. Brooks). The above list of 28 is sufficiently representative of the abilities and taste of this composer. About 1830 he edited and published a collection of Spofforth's MS. glees, containing many that were excellent, although a few were too crude to do honour to the composer's memory! One of his daughters, Maria Billington Hawes (afterwards Mrs. Merest, 1816-86), was a famous contralto vocalist, and composer of some ability. Hawes died London, 18 Feb., 1846.

ISAAC WILLIS, born 2 August, 1785. Music publisher and vocal composer. Besides other compositions he wrote two glees, "Good Night" (S.A.T.B.); and "Merrily goes the bark" (T.T.B.), to the words of Sir Walter Scott. It is chiefly on account of this last that

we notice him here, as it is an effective setting of the words which deserves to be more widely known. It would be published probably some 60 years ago. Willis died 11 May, 1869.

W. H. WOAKES, born about 1785? was an organist at Hereford. In 1820 he published "A Catechism of Thorough Bass" at Hereford, and from the appearance of the paper and typography, it would probably be about 1830? that he issued a set of "Ten Glees for 3 and 4 voices." Four of these we detail, "Ah! what is Friendship?" (S.A.T.B.); "Here's to thee, my Scottish lassie!" (A.T.B.); "Merry May!" (S.A.B.); and "Sweet crocus and snowdrop!" (A.T.T.B.) We are unable, however, to offer any critical opinion about his glees, and have not been in a position to ascertain anything more of his career.

JAMES CALKIN, born 1786, father of J. B. Calkin (q.v.) Pianist and composer of some ability. We know of 4 pieces of part music by this composer, one of which "When Cloris weeps" (madrigal, S.A.T.B.), obtained a prize in 1846. The others are "Sweet Hope!" (S.A.T.B.); "The mellow touch of music" (S.A.T.B.); and a monody, "Where is that voice" (A.T.B.B.). Calkin died London, 1862.

CHARLES EDWARD HORN, born London, 21 June, 1786. Operatic and vocal composer of elegant taste. His father, Carl Friedrich Horn (1762-1830) was a naturalised German composer, organist and didactic writer, but far inferior in ability to his gifted son. C. E. Horn wrote two oratorios and a number of operas, singly and in collaboration with others, the most famous being perhaps "The Devil's Bridge," "The Persian Hunters;" and "The Merry Wives of Windsor," but his fame rests chiefly upon his beautiful songs

and cavatinas, some of which are perennial favourites, as "Cherry Ripe"; "Through the Wood, follow and find Me"; "I've been roaming"; "The Mermaid's Cave" and others. Out of 48 glees and trios the greater part are incidental to his operas. We quote 16 of them. "The Abbots' Ransom" (A.T.B.B.); "Away to the West!" (trio, S.S.A.); "The Bonny Owl" (A.T.B.); "The Gipsies' Cheerful Home" (S.A.T.B.); "Hark! Italy's Music" (S.S.B.); "Home, home! good people all" (S.A.T.B.); "The horn of the chase" (T.T.T., a spirited and effective round); "Musselman's Glee" (A.T.B., tuneful and suggestive); "Neva Boat Song" (S.S.B.); "Now pr'ythee, your laughing" (trio, S.T.T.); "Oberon's Bridal Festival" (S.T.B.); "On to the Chase" (A.T.T.B.); "The pole-star of Peveril" (S.A.T.B.); "St. Lawrence Boat Song" (S.T.B.); "Trowl, trowl the bonny brown bowl" (A.T.T.B.); and "The Vesper Bell" (S.S.B.) His style was exceedingly graceful and melodious, added to an almost boundless fertility of imagination which enabled him to write fluently and thus bequeath an ample store of fine melodies to the world. He died at Boston (U.S.), 26th Oct., 1849.

JAMES KING, born about 1788. Alto Vocalist and Glee Composer of refined taste. In 1839 he issued a collection of glees, madrigals, etc., which contains a few glees by James Elliott, J. L. Ellerton and himself, also several of the elegies and quartetts of Jackson of Exeter (at that time scarce and dear). We only know of 6 glees, etc., by King, viz., "The Lark" (A.T.T.B., which obtained a prize in 1849); "Lone minstrel of the moonlight hour!" (S.A.T.B.); "Awake, ye slumb'ring Muses!" (madrigal, S.S.A.T.B.); "Phyllis! why in haste o fly me"? (madrigal, S.A.T.B.); and two

trios, "I love, at early morning" (S.S.S.); and "The Travellers" (T.T.T.). His duet, "Take heed, my dear!" (S.B.), was awarded a prize in 1834 and is good. King died London, 6th August, 1855.

WILLIAM SHORE; born Manchester, 21 Nov. 1791, was for some years musical director of the *Manchester Madrigal Society*. Best known now as the composer of the popular trio "Willie Brew'd"—which is so happily conceived in the Scottish style that many persons suppose it to be an old melody. It is in great demand on festive occasions,—especially those connected with Robert Burns—throughout the entire civilized world! The remainder of Shore's glees—9 in all—are "Come, sweet mirth!" (A.T.B., prize 1831, sweet, lively and telling); "Fly to my mistress!" (S.A.T.T.B.); "Fond breeze!" (A.T.T.B.); "Green grow the rashes," (A.T.B.); "Had we never met or parted" (S.A.T.B.); "Of a' the airts the wind can blow" (A.T.T.B.); "Why doth the bottle stand, boys?" (A.T.T.B.)! and a harmonized quartett, "There is a calm" (S.A.T.B., from J. S. Bach). Most of these we have never seen, but judging from those we *have* perused, should be inclined to think favourably of. Shore died at Buxton, 16 January, 1877.

JOSEPH MCMURDIE (Mus. Bac.), born London about 1792, was a composer and teacher of some ability. He published two collections of glees, canons, etc., the first about 1824? the second 1840, and in 1859 a few trios for S.S.A. Out of 36 pieces we detail 16. "By the dark-rolling waters" (A.T.T.B., a fine Ossianic glee, one of his best); "Daughter of Faith!" (A.T.T.B.B.); "Fathoms deep beneath the wave" (S.S.B.); "Forbear, sweet wanton!" (A.T.T.B., containing some fine

movements); "He that loves a rosy cheek" (S.A.T.B.); "In yonder grave a Druid lies" (S.A.T.B.); "Life! the dear precarious boon" (A.T.T.B.); "Now the star of day" (A.T.T.B.); "Oh! let us quaff the rosy wave" (A.T.B., bright and exhilarating); "Sweet Echo! sweetest Nymph!" (A.T.T.B., sweet and expressive); "Sweet thorn of the desert!" (A.T.B.); "Wave thy fair head." (S.S.B., also S.A.T.B.); "When cold and dripping" S.A.T.B.); "When whisp'ring winds do softly steal" (A.T.T.B., a very sympathetic setting); also the trios "Breathe soft, ye winds!" (W. Paxton); and "Mine be a cot" (S. Paxton) both for S.S.A. This composer, now almost entirely unknown to the lovers of vocal harmony, deserves a wider recognition than he has hitherto obtained. He died Merton, 23rd Dec., 1878.

R. GARBETT, born about 1792? A gentleman of the choir at Exeter Cathedral about 1818. About 1830? he published a "Set of Six Glees," some of which evince fair ability. These are "O, thou divine Cecilia!" (S.A.T.T.B.); "Star of descending Night;" (S.S.A.T.B.B.); "Time is to them who for him wait" (A.T.T.B.); "'Tis not because those eyes" (S.A.T.T.B.); "Unless with my Amanda blest" S.A.T.B.); and "Wake, Maid of Lorn!" (S.A.T.B.) Further details of his career are wanting.

JAMES DEWAR, born Edinburgh, 26th July, 1793. Composer, arranger and conductor. From 1815-35, organist of St. George's Episcopal Church, and for many years leader at the T. R. Edinburgh. He wrote many arrangements of Scottish Airs which were much admired, and a complete edition of these for pianoforte was published a few years after his death. His glee "The Goldfinch"

(A.T.T.B.), was awarded the first prize out of 3 offered by Sir George Mackenzie in 1842. His Overture to "The Antiquary" is good and can be recommended. Dewar died Edinburgh, 4th January, 1846.

JOHN JOLLY, born Knutsford (Cheshire), 1794. Organist at St. Philip's Chapel, London, was a glee composer of cultured taste. He published a set of glees for 3 and 4 voices in 1826, and in 1840 (after his death) another appeared, but we believe most, if not all, of the first set are contained in it; Of 14 pieces we mention 9. These are "Come, fill the goblet"! (A.T.T.B.); "Come Lucy, my love"! (S.A.T.B.); "He that loves a rosy cheek" (S.A.T.B.); "Loud howls the wind"! (S.A.T.B., highly descriptive); "Oh! I could whisper thee a tale" (A.T.T.B., graceful and expressive); "Shall I, wasting in despair" (S.A.T.B.); "Some feelings are to mortals giv'n" (S.A.T.B.); "Sweet is the balmy, ev'ning hour"! (A.T.T.B., exceedingly beautiful); and "'Twas at the silent hour" (S.A.T.B.). Jolly died, London, 27th March, 1838. The posthumous collection above referred to was published by Mr. W. H. Callcott and a few other friends, with a portrait of the composer prefixed.

FINLAY DUN, born Aberdeen, 24th Feb. 1795, celebrated chiefly as an able teacher of singing, but also a composer of very high ability. He studied at Paris under Baillot and Mirecki. For many years settled at Edinburgh, where he was much esteemed. He has 15 pieces in all, 8 of which are merely slight trios, harmonized in an easy style, and not requiring special notice. Of the others, two obtained prizes. one "The Parted Spirit" (1831, A.T.T.B., a fine conception, full of thrilling harmonies); and "She is coming!"

(1850, S.S.S., very graceful); as is also another trio "Il Labbro" (S.S.B.); and about 1852? he issued a set of "Four Scottish Songs," harmonized for S.S.T.B., viz., "The Flowers of the Forest;" "Gala Water," "John Anderson, my jo," and "The Lass o' Gowrie." These were tastefully arranged, but probably never became widely popular, as they were not published at a cheap rate. Mr. Dun was an excellent scholar and a good linguist. He wrote a capital work for vocal students, comprising progressive lessons in solfeggi, which considerably enhanced his fame. He died Edinburgh, 28 Nov., 1853, and is interred in the beautiful Dean Cemetery of that city.

BURFORD G. H. GIBSON, born about 1795? Glee composer of some taste. About 1840? he published a "Table Book of Glees," containing two or three out of his six glees, the others being issued singly. These are "Sweet Blue Bells!" (S.T.B.); "The Sun is up" (A.T.T.B.); "Why so pale and wan, fond lover?" (A.T.T.B.); and harmonized "Dolce dell'anima speme" (quartet S.S.T.T., Paer); "O, my Clarissa!" (A.T.B., Battishill); and "Ye spotted snakes!" (A.T.T.B., R. J. S. Stevens). Some obscurity rests on the career of this composer, who is said by some to have been a baronet and to have died about 1868?



CHAPTER XIV.

PEARSALL TO SIR J. GOSS.



THE PEARSALL, ROBERT LUCAS (of Willsbridge), born Clifton, near Bristol, 14 March, 1795, was a most accomplished amateur of music and able composer—a graceful melodist and skilful harmonist. Nor was that all. He possessed high literary ability and was an ardent archæologist. His glees and madrigals amount to 97 of which fully three-fifths are posthumous. We detail 39 of them which will convey a fair idea of his taste and genius. “Brave Lord Willoughby” (S.S.A. T.B.); “Caput Apri deferro” (madrigal, S.A. T.B.); “Down by a river” (S.S.A.T.B.B.); “Flow, limpid stream!” (A.T.B.B.); “For all our men were very merry” (trio, T.T.B.—from Sir W. Scott’s “Redgauntlet”—a most happy setting); “Great God of Love!” (madrigal, S.S.A.A.T.T.B.B., a masterly production); “Her eyes the glow-worm lend thee” (S.A.T.B.); “Hie away!” (S.S.A.T.B.B.); “I saw lovely Phillis” (madrigal, S.A.T.B.); “It was upon a Springtide day” (madrigal, S.A.T.T.B.); “Lay a garland” (madrigal, S.S.A.A.T.T.B.B., a most beautiful composition); “Light of my Soul!” (S.S.A.T.B.B., another gem); “Mihi est propositum” (A.T.B.B.); “No, no, no, Nigella!”

(S.S.A.A.T.T.B.B.); "Nymphs are sporting" (A.T.T.B., also S.A.T.B.); "O! who will o'er the downs" (A.T.T.B., also S.A.T.B., a perennial favourite); "O, ye roses"! (madrigal, S.S.A.T.T.B.); "The Poacher's Song" (S.A.T.B.); "Purple glow the forest mountains" (S.A.T.B.); "The River Spirit's Song" (A.T.T.B., bold and expressive); "See! the snow is dissolving" (S.A.T.B.); "Shoot, false Love"! (madrigal, S.A.T.B.); "Sing we and chant it"! (madrigal, S.A.T.B., also, S.S.A.A.T.T.B.B.); "Sir Patrick Spens" (ballad dialogue, S.S.A.A.T.T.T.T.B.B., a wonderful piece of polyphonic composition, mostly written in ten *real parts*!); "Spring returns" (madrigal, S.S.A.T.B.); "Springs she not as light as air"? (S.A.T.B.); "Sweet as a flower in May" (madrigal, S.A.T.B.); "Take heed, ye shepherd swains!" (madrigal, S.S.A.T.T.B.); "The hardy Norseman" (A.T.T.B., also S.A.T.B. a bold and effective part song, sung everywhere); "There is a Paradise on earth" madrigal, A.T.B.B., most chaste and graceful); "'Tis raining"! (S.A.T.B.); "Twas a trumpet's pealing sound"! (S.A.T.B.); "The Villagers" (S.S.A.T.B.); "When Allen-a-Dale" (S.A.T.B.); "Who shall win my lady-fair"? (madrigal, S.A.T.B., brilliant and effective); "Why do the roses" (S.A.T.B.); "Why weeps, alas! my ladye-love"? (madrigal, S.S.A.T.B.); "Why with toil thy days consuming"? (S.A.T.B.); and the fine madrigal "Here, on the waters" (S.A.T.B., adapted from Antonio Lotti). Mr. Pearsall wrote an *Essay upon Consecutive Fifths*" and also upon other subjects. Sir G. Grove expresses a strong opinion that if he had confined his studies to music entirely he would have taken high rank as a composer, and the

conclusion seems indisputable. He died at his castle of Wartensee, 5th August 1856.

JOHN SMITH (Mus. Doc.), born Cambridge, 1795. In 1847 appointed Musical Professor at Dublin University. Composer of glees, songs, church services, etc. We detail 13 out of 29 glees, etc. Six were awarded prizes, only one of which we are able to give a detail of, "Haste, my boy!" (1836, A.T.T.B., bright and telling); the others being "Be still, ye vaulted skies!"; "Great Wine!"; "In the emerald halls"; "Now let each hand"; and "O, lovely Night!" The probability is that most, or all, of them would be written for male voices. Other glees of Dr. Smith's are "Come, love! around my bower" (S.S.T.); "Hail to the Craft!" (masonic glee, S.A.T.B.); "The Isles of Greece!" (A.T.T.B., bold and impressive); "Linger no voices in our Island home"? (elegy, A.T.T.B.); "Merrily swim we, the Moon shines bright!" (S.S.B., a spirited and effective setting of the words, which are from Scott's "Monastery"); "Queen of the Seas," with refrain "O, beata Virgine"! (S.S.B.); and harmonized glee "Fresh and strong the breeze is blowing" (S.A.T.B., Dr. Arne). Dr. Smith died near Dublin, 12th November, 1861.

FREDERICK WILLIAM HORNCastle, born about 1796? Tenor vocalist, composer and lecturer. From 1816-23 organist at Armagh Cathedral. In 1844 he published "The Music of Ireland"—3 parts of which appeared—also a few glees, etc., singly. We know of 8, of which we name the following 5. "The Fairies Lullaby" (S.A.T.B.); "Hail, meek-ey'd Maiden!" (A.T.T.B.); "Hey, Robin, jolly Robin!" (S.S.B.); "Sound the Eagle's whistle!" (S.A.T.B.); and "What passion

cannot Music raise or quell"? (S.A.T.B.) Further details are wanting.

CHARLES CHILD SPENCER, born London about 1796. Glee composer, alto vocalist and didactic writer. Of 11 of his pieces 5 obtained prizes, viz., "Come, Jenny! let me sip" (1839); "When the shadows of Ev'ning" (1851); "I love the merry laugh" (1853); "O, merry goes the time" (1854); and "'Tis sweet to have" (1857, all for A.T.T.B.) Others are "Come away! sweet love doth now" (A.T.T.B.); "Now April, with a smile" (madrigal, S.S.A.T.B.); and "Pr'ythee, raise thy drooping head"! (A.T.T.B.) Most of his compositions are elegant and expressive. In 1846 Mr. Spencer published a "Concise Explanation of the Church Modes" which obtained some celebrity and excited considerable interest among the students of the old Greek Modes. As an alto singer too he was very popular. He died London, 4th June, 1869.

JOSEPH AUGUSTINE WADE, born Dublin about 1796? Operatic and vocal composer of refined taste and ability. He wrote comparatively few glees—but taking into account his graceful "Songs of the Flowers"—2 Books (1827-28)—he produced 16 glees and trios, 7 of which we may quote. "Farewell, sweet whisp'ring echo!" (S.S.T.B.); "Hark! 'tis our curfew bell" (trio, S.S.A.); "Hear our tiny voices, hear!" (S.S.A.); "Now do the vulgar flow'rs of Day" (S.S.A.); "Spirits we of Fairyland" (Ottett, S.S.A.A.T.T.B.B.); "'Tis a very merry thing" (S.S.B., a sweet and graceful little trio); and a glee "Such tears are bliss!" (S.A.T.B., harmonized from a pretty song of J. C. Clifton's). Wade likewise wrote a number of beautiful songs, some of which are still occasionally sung, as "Meet me by moonlight alone;" "Love was once a

little boy;" and the popular duet "I've wander'd in dreams" (S.T.)—this last from his opera "The Two Houses of Granada." He is alleged to have fallen into dissipated habits and died in poor circumstances. This took place in London, 15th July, 1845.

CHARLES GUYNEMER, born about 1797?—a native probably of France or Belgium—was a good violinist and artistic composer. About 1843 he became one of Dr. Joseph Mainzer's professors in Scotland, and on the resignation by Sir H. R. Bishop of the Reid Chair of Music at Edinburgh, he became a candidate for the situation, which, however, he failed to obtain. He has two glees "Spirit of Heav'n!" (A.T. B.B.); and "Sweet flowing River!" (S.S.T.B.); the first of which gained a prize in 1837 at Manchester. We believe Guynemer died in Switzerland about 1865?

GEORGE HARGREAVES, born Liverpool about 1797. Celebrated miniature painter on ivory, and excellent composer of glees and part songs. Studied under that excellent composer Sir Henry R. Bishop, who used to say that if Hargreaves had made music his pursuit he would have attained considerable eminence. Out of 28 glees, etc., 6 were awarded prizes, viz., "Lo! across the blasted heath" (1833, A.T.T.B.); "Bear me, sweet Fancy!" (1834, A.T.T.B.); "Hail, great Apollo!" (1837, A.T.T.B.); "The poet loves the gen'rous wine!" (1837, A.T.T.B.); "The Faded Rose" (1839, A.T.T.B.); and "Joy! we search for thee" (1839, A.T.B.) In these vigour and elegance are alike combined. We mention 12 more. "A single horn at the warder's gate" (T.T.B.); "Full many a gem" (A.T.T.B.); "Hence, smiling mischief!" (A.T.T.B.); "Hours of Beauty" (A.T.T. B.B.); "Learning's Sway" (T.T.B.); "Love

wakes and weeps" (A.T.B.); "Nature's Holiday" (part song, S.S.T.B.); "Past is the race of Heroes!" (A.T.T.B.); "Prosper the Art!" (A.T.B., a popular masonic glee); "The Social Glass" (A.T.B.); "Vale of the Cross!" (S.S.B.); and "Zephyr, whither art thou straying?" (A.T.B.) He also wrote several Masses which are frequently sung in Lancashire and elsewhere. He died at Liscard (Cheshire) about 1870.

JOSEPH R. W. HARDING, born 1798, died 1864. We are not sure whether the preceding or *another* Joseph R. W. Harding—presumably a relative of the first—(whose dates are 1821-80) was the composer of a glee "At that dread hour" (S.A.T.B.B.), which obtained a prize in 1846 from a Huddersfield Glee Club? So far as age is concerned either of them *could* have written it.

GEORGE LINLEY, born Whitchurch (near Leeds), 1798. Editor, poet, operatic and vocal composer. A man of elegant taste and versatile ability. He was best known as a prolific writer of songs—in many cases being his own poet—and such songs as "Thou art gone from my gaze"; "Little Nell" and "The Gipsy Mother," are still remembered and occasionally sung. He also wrote two operas "The Toy Maker" and "Francesca Doria"; and a cantata to the words of Burns' "Jolly Beggars," containing some good numbers. Of his part songs and trios we only are aware of 13, of which 5 are harmonized. None of these can be said to be popularly known. The best perhaps, are the trios "In vain from Justice" (S.T.B.); and "With the ready trick and fable" (T.T.B.); and the part songs "The Brave Old Land" (T.T.B.B.); and "The Young Chausseur" (A.T.B.B.) Linley died London, 10th Sep.

tember, 1865, much regretted by his numerous admirers.

JOSEPH JOHN HARRIS, born London, 1799, was organist of Manchester Cathedral (1848-69). A composer of considerable merit. Brother to George Frederick Harris (1796-1867), well known as a prolific composer and arranger for the pianoforte. J. J. Harris published in 1827 a collection of psalmody, and about 1837 a few glees. After his decease a Set of 4 Glees appeared, one of which (at least) "Oh! balm of Nature" (S.A. T.B.) had been published many years before. The others were "In the lonely hour of Night" (A.T. B.B.); "The best of all good company" (A.T.T.B.); and "The Village Dance" (S.A.T.B.). His son Joseph Thorne Harris (1828-69) was a good pianist, conductor and vocal composer. His father who, was highly esteemed alike as composer and organist, died at Manchester, 10th February, 1869.

JOHN WILLIAM HOBBS, born Henley-on-Thames, 1st August, 1799. A popular tenor singer and vocal composer. As a glee singer he was one of the best in his day. Of his glees we know but 4, one of which "Hail, sweet Melody" (A.T.T.B.)—which he called a cantata—obtained a prize in 1843. The others are "Grace" ("Thou! whose bounteous") (trio, A.T.B.); "Hail to thee, Albert, Prince of Wales!" (1.T.B., also S.A.T.B.); and "The Switzer's Life" (T.T.B.). He wrote many beautiful songs, including we think one or two prizes, as "Phillis is my only joy" (the first line of which is identical with Stevens' glee "The Primrose!"); "When Delia sings;" "The Captive Greek Girl;" and "The Brave Old Temeraire." He died at Croydon, 12th January, 1877.

FREDERICK GLADSTANES, born about 1800? Vocal composer of some ability. In 1830 he published "Six Glees for 3 and 4 voices" containing "The Goatherds" (A.T.B.); "The Huntsman" (A.T.B.B.); "In good King Arthur's days" (S.A.T.B.); "Nature had all her music hush'd" (A.T.B.); "There is a lonely void of heart" (S.S.B.); and "The Three Kings" (A.T.B.). Another glee of his "Merrily over the rolling sea" (A.T.B.), appeared in a collection edited by C. S. Evans (1825). Later details of his biography are wanting.

SIR JOHN GOSS (Mus. Doc.), born at Fareham (Hants), 27 Dec., 1800, was the son of Joseph Goss, organist there, and nephew of John Jeremiah Goss (1770-1817), a celebrated alto vocalist. From 1838-72, organist of St. Paul's Cathedral, where he succeeded Thomas Attwood. He was an excellent composer of glees, anthems and church services. Of his 12 glees one was awarded a prize in 1833, "O, Thou! that rollest above" (A.T.T.B.B., a powerful and expressive composition); and of the rest we will quote six more, viz., "Hark! heard ye not that strange" (A.T.T.B.B., in which the fierce wildness of the first movement contrasts so finely with the sweet, tender elegance of that which follows); "Her eyes the glow-worm lend thee" (S.A.T.B.); "Kitty Fell" (A.T.T.B., a simple pastoral subject, full of sweetness); "O, my sweet Mary!" (madrigal S.A.T.T.B.); "The Sycamore Shade" (A.T.T.B., also S.A.T.B., arch, playful and brilliant); and "There is beauty on the mountain" (S.A.T.B., chaste, graceful and expressive, a perfect gem). Of his fine anthems we may especially mention "The Wilderness;" "Praise the Lord, O, my soul"; "If we believe that Jesus died;" and that

universal favourite "O! taste and see." His taste was alike elegant and pure, and as a man he was held in the highest esteem. He died at Brixton, 10 May, 1880. A handsome marble tablet was in 1885 erected to his memory, which would have done honour to any church, but which, by order of the Dean and Chapter, was only considered worthy of a place in the dark vaults beneath! Comment is needless!

GEORGE HOLDEN, born 1800. For 34 years Conductor of the Liverpool "Apollo Glee Club," and a composer of some talent. Of his 5 glees 2 obtained prizes, "Smiling Mirth" (A.T.B., 1837); and "How sweet 'tis to return" (A.T.B., 1839). The others are "Good Night" (A.T.B.); "I wish to tune my quiv'ring lyre"! (A.T.T.B.); and "Ah! strains for ever dear," three parts, but voices not stated. Holden died at Liverpool, 5th Dec. 1856.



CHAPTER XV.

J. J. JONES TO R. DALGLISH.



JOHN JEREMIAH JONES, (Mus. Bac.), born about 1800? Organist at Manchester. Glee and vocal composer. Of 9 glees written by him we can say little save from report. His "Swain of the Mountains" (S.A.T.B., has been well spoken of. Others are "Begin the powerful song" (S.A.T.B.); "My cruel fair one" S.S.A.T.B.); and "Now am I an envious man"! (A.T.T.B.). He died Manchester in January, 1856.

JOHN REID MCFARLANE, born 1800. For some years precentor at St. Paul's Church, Glasgow. Composer of 4 glees and a few psalm tunes. His most popular glee, and the best is "Hail, magic hours"! A.T.T.B., bold and brilliant, although not free from slight crudities; the others being "Encircle the flowing bowl"; "Friendly Bosoms"; and "Yes! there is a word" (all written for A.T.B.) which partake of the same merits and faults as the first. McFarlane died in London, 10th June, 1841.

GEORGE HERBERT RODWELL, born London, 15th Nov. 1800. Operatic and vocal composer of some merit, also *litterateur* of ability. He wrote many operas, few of which are now remembered, as "The Devil's Bridge";

"The Evil Eye"; and "The Bottle Imp." Of 29 glees and trios the following 12 may be named, "Doth some magic spell" (quartet, S.S.T.B.); "Echo, breathe no sound"! (trio, S.T.B.); "The fairest flower of May" (A.T.B.); "The Farmer and Game Cocks" (humorous trio, T.T.T., by "Bantam Fowler!"); "Ho, ho, ho! we three" (T.T.B.); "The Muleteers" (T.T.B.); "Sleep on, thou blue lagoon!" (trio, S.S.S.); "Victoria's Natal Day" (A.T.T.B.); "Wake, Royal Maiden!" (A.T.T.B.); "What gentle voices" (trio, S.S.T.); "While Night extends" (A.T.B.B.); and the bright and spirited trio, "Yes, brothers, yes! it is the midnight drum!" (T.T.B.). Of his numerous songs the following are still occasionally sung. "The Flower of Ellerslie;" "Oh, charming May!;" "The Banks of the Blue Moselle" and "Beautiful blue violets," and his novels "Old London Bridge;" and "Memoirs of an Umbrella" were popular in their day. Rodwell, who was musical instructor to the Princess Victoria (now our Queen) died in Pimlico, 22nd January 1852.

JOHN LODGE ELLERTON, (original name Lodge) born in Cheshire, 11th January, 1801, was an amateur composer of elegant taste and decided ability. He was a prolific composer of both vocal and instrumental music, operas, masses, glees, songs, symphonies, string quartets, etc., also an oratorio, "Paradise Lost." As "John Lodge Esq." he figures as far back as about 1826. Speaking of his part music we will mention 22 glees, etc. out of 48. Two obtained prizes, both compositions of great excellence. "Fayre is my love"! (1836, A.T.T.B.); and "How beautiful is Night"! (1838, A.T.T.B.B.). Then come "And oh, lov'd warriors"!

(A.T.T.B.) ; "Bright be the place of thy soul" ! (S.A.T.B.) ; "Broods there some Spirit here" ? (A.T.T.B.) ; "Flow, softly flow, thou murm'ring" (A.T.T.B.) ; "Hark ! 'tis the hunter's horn" ! (T.T.B.B.) ; "Harp of the North" ! (A.T.T.B.) ; "I think of thee, love" ! (S.T.B.) ; "Now, Island Empress" ! (S.A.T.B.) ; "Now the bright morning star" (S.A.T.B.) ; "Queen of the Night" ! (A.T.T.B.) ; "Rosalynd's Madrigal," ("Love, in my bosom" S.S.A.T.B.B.) ; "Soldier, rest" ! (trio, S.S.T.) ; "The rose is fairest when 'tis budding" (A.T.T.B.) ; "The Summer dawns' reflected hue" (S.S.T.B.) ; "The violet, in her greenwood bow'r" (A.T.B.) ; "'Tis sweet to hear at midnight" (S.A.T.B.) ; "Violets again are here" ! (A.T.B.) ; "Whence this brooch of burning gold" ? (S.S.B.) ; "When to their airy hall" (S.A.T.T.B., to Lord Byron's words, a spirited and expressive conception) ; and a harmonized set of a song by Mr. Fitzherbert, an amateur composer (1789-1857). "I have roam'd thro' the valley" (S.A.B.). Most of his glees are both elegant and effective. He died London, 3rd January, 1873.

GEORGE JAMES SKELTON, born Lincoln, 9th May, 1801, was organist at Hull (1838-68), and was a vocal composer of merit. For some time a pupil of Sir H. R. Bishop. We only know of three compositions by this writer, viz., "Ribblesdale" a madrigal, and two part songs, "Wanton Zephyr" ! ; and "Ye mossy fountains ! warbling as ye flow." These are all written for S.A.T.B., and display ability and taste. Skelton died at Hull, 11th February, 1868.

JOHN BIANCHI TAYLOR, born Bath, 1801. Basso, conductor, and vocal composer, a man of tall, commanding presence. In 1840 he

published a set of 7 "Glees for male voices," and wrote a few part songs for mixed voices as well. In all he has 13, one of which gained a prize in 1850—awarded in connection with the first series of Novello's "Part Song Book"—viz., "Green Leaves" (S.A.T.B.) We quote other five. "Come, Cloris, hie we to the bow'r!" (A.T.T.B.); "The Gipsy Band" (A.T.B.); "More brightly than the day-star" (S.A.T.B.); "O! tell me shall my love be myne?" (S.A.T.B.)! and "The hunt is up" (A.T.T.B.). He died Bath in April 1876.

JOHN BARNETT, born Bedford, 15 July, 1802. Most celebrated as the composer of 3 famous operas and an immense number of songs. The operas in question, "The Mountain Sylph" (1834); "Fair Rosamond" (1837); and "Farinelli" (1837), contained many excellent numbers, and elicited warm eulogies from the best critics of the time. Among his fine songs we may mention "Farewell to the Mountain"; and "Up to the forest, hie!" as well worthy of revival. Of 70 glees, trios, &c., we name the following 24. "Bend down from thy Chariot" (S.S.A.); "Doom'd to a cloister" (trio, S.T.B.); "For ever happy be thy lot!" (trio, S.T.B.); "Here's a health to Merry England!" (T.T.B.); "Here's a health to the ladies!" (A.T.B.); "In realms of light the fairy" (S.S.A.); "In the merry greenwood" (T.T.B.); "It is Summer!" (S.S.A.); "The Light Guitar" (S.S.B.); "Merrily sounds the horn" (T.T.B.); "Merrily wake Music's Measure!" (Madrigal, S.S.A.T.B.—melodious and pleasant, though somewhat crude in harmony); "Safe in that bow'r" (quartett, S.T.B.B.); "The Sea Flowers" (trio, S.S.S., very pretty and fairly popular); "Shadows, fly hence!" (Madrigal, S.A.T.B.); "Sunrise" ("Now gaily the Sun," Madrigal,

S.A.T.B.); "The ev'ning drum cries, comrades, come!" (trio, T.T.B.—lively and effective); "This magic-wore scarf" (trio, S.T.B.); "The Tic Tac of the Mill" (S.T.B.); "The Vine Dressers" (a graceful little round for T.T.T.); "We'll drink to our Master!" (A.T.B.); "Wrong not, sweet Mistress!" (Madrigal, S.S.A.T.B.); and the following harmonized, "Come, let's seek the fairest bowers" (S.T.T.B.). "Gaily Moscow's bells are ringing" (S.A.B.); and "Tho' Knighthood's crest, in peaceful hour" (S.T.B.—A Romberg). As a teacher and didactic writer Barnett was held in high estimation. He died near Cheltenham (where he had for many years resided), on 17th April, 1890, when he had nearly completed his 88th year.

GEORGE ALEXANDER LEE, born London, 1802. Vocal composer of elegant taste who has left us a rich legacy of beautiful songs, including such gems as "Napolitaine;" "Away, away to the mountain's brow!" "I have pluck'd the fairest flowers;" and that spirited and most expressive setting of Sir Walter Scott's fine song, "The Macgregor's Gathering." Of 23 glees, trios, etc., the following 11 are probably the best, "The Calais Fishermen" (S.A.T.B.); "The Caravan" (S.S.A.T.B.); "Duke Hamilton" (S.T.B.); "Fill the bowl with streams of pleasure!" (A.T.T.B.); "The Hunter's Horn" (T.T.B.); "Little Pigs" (T.T.B., also A.A.T.B.), a broadly farcical and somewhat coarse effusion); "The Soldier" ("The life of a Soldier," A.T.T.B.); "The storm increases!" (trio, S.S.S.); "'Tis sweet in the moonlight" (quartett, S.S.A.T.); "Weary pilgrims" (sestet, S.S.T.T.T.B.); and "When envious clouds" (trio, S.S.T.).

His wife, *née* Harriet Cooke (1797-1851),—better known as Mrs. Waylett—was a popular soprano vocalist and actress, who was the means of introducing many of her husband's fine melodies to the public. She died in April, 1851. Lee scarcely survived her six months, dying 8th October, 1851.

RICHARD HOFFMANN ANDREWS, born London, 22nd Nov., 1803, was for many years a music-seller and publisher in Manchester. He wrote 22 glees, &c., of which we mention 7, viz., "Come, gentle Sleep!" (A.T.T.B.); "Give me the Soldier!" (T.T.B.); "Our Queen and our Country!" (A.T.B.); "Strike the lyre!" (A.T.T.B.); "The Winds" (A.T.T.B.B.); and harmonized "I'll lo'e thee, Annie!" (A.T.B.—very sweet and expressive); and "On bright and glitt'ring wings" (trio, A.T.B.—Blangini). Mr. Andrews also wrote songs, hymn-tunes, &c. He was widely known and much respected in his profession. He died at Longsight, near Manchester, on 9th June, 1891.

JAMES BATTYE, born Huddersfield, 1803, was a composer of glees and anthems, and also a teacher of considerable local fame. In 1854 he published a book of "Twelve Glees," and these added to another issued singly, make up his total of 13. One of these "Hail, Memory!" (S.A.T.B.) was awarded a prize in 1839, and the following 8 may convey a fair idea of the taste and ability of the composer. "The Butterfly" ("Child of the Sun," (A.A.T.B.); "Delightful looks this clear, calm sky!" (S.A.T.T.B.); "Descend, oh, shower!" (A.T.T.B.); "Hail, bounteous May!" (A.T.T.B.); "Happy they, the happiest of their kind" (S.A.T.B.); "Now rosy Morning" (S.A.T.B.); "Queen of fragrance, lovely rose!" (A.T.T.B.); and "There's

grandeur in the sounding storm!" (A.T.T.B.). Battye died Huddersfield, 10 Oct., 1858.

BENEDICT, SIR JULIUS, born Stuttgart, 27 Nov., 1804. An excellent composer of both sacred and secular music, for nearly half a century naturalized in England. Of his larger works we may name the oratorios, "St. Cecilia" (1866), and "St. Peter" (1870); the operas of "The Gypsy's Warning" (1838), "The Brides of Venice" (1839?), "The Crusaders" (1840?), and "The Lily of Killarney" (1862), and the cantatas "Undine" (1860), "Richard, Cœur de Lion" (1863), "The Bride of Song" (1864), and "Graziella" (about 1883). Of his songs may be named the fine scena, "Rage, thou angry storm!", and the popular "By the sad sea waves," also the duet, "The Moon has rais'd her lamp above." Of 96 pieces applicable to our list we mention 22, viz., "Across the broad waters" (trio, S.T.B., also set for A.T.T.B.B.); "As mute as the dead" (quartet, T.T.B.B.); "Blest be the home where love makes his dwelling"! (a graceful and lively serenade, A.T.T.B.B., also arranged for S.T.B. and S.S.A.); "Come, Sleep! and with your soft" (S.A.T.B.); "Come, thou art bidden by Beauty"! (S.S.A.A.); "Come you whose loves are dead" (dirge, S.A.T.T.B.B.); "Cradle Song" ("Sweet repose"! S.S.A.); "Daughter of a wondrous race"! (trio, S.T.B.); "Drink, and fill the night with mirth"! (T.T.B.B.); "Forest Home, The" (S.S.A.); "Hunting Song" (Rise! sleep no more" (S.S.A.T.T.B.); "La Primavera" (S.S.A.A.); "Let the lutes play their loudest"! (S.S.A.T.B., also S.S.A.); "Like to the grass" (S.A.T.B.); "Lovely mourner, raise thy head"! (trio, S.T.B.); "News, girls, news"! (trio, S.S.T.); "Old May Day"

(S.A.T.B.) ; Strew, strew joyously " (madrigal, (S.S.A.T.B.) ; " The dearest spot on Earth " (T.T.B.B. and S.A.T.B.) ; " Thoughts of (Home " (S.S.A.) ; " Up with the Anchor " ! (A.T.T.B.B.) ; and " The Wreath " (" Sweet, lovely, chaste " ! S.A.T.B., elegant and effective). In 1880 Sir Julius married Miss Mary Comber Fortey, a highly-gifted pianiste. He was through nearly all his long career exceedingly popular in his adopted country and was much regretted at his demise which took place in London, 5th June, 1885.

ROBERT DALGLISH, born Pollokshaws (near Glasgow) July 1806. Editor, teacher, and vocal composer. By trade a weaver, self-taught in music. For a good many years editor and musical adviser to Mr. W. Hamilton, music publisher, Glasgow, who—about 1848—published a collection of original anthems by DalGLISH. He wrote and arranged 40 glees and part-songs, besides single anthems, psalm tunes, etc. We mention 9 of what are among his best, viz., " A wet sheet, and a flowing sea " (S.A.T.B.) ; " Careless of love " (A.T.T.B.—a bold and vigorous glee—one of his best) ; " Hail, sweet Spring ! " (S.A.T.B.) ; " Hail to thy living light ! " (A.T.B.) ; " Hail to Victoria ! " (S.A.T.B.—a spirited effusion) ; " Let us the fleeting hours enjoy ! " (A.T.T.B.) ; " Oh ! who the melodies of Morn " (A.T.T.B.) ; and the harmonized part songs, " Hail, pleasing Spring ! " (S.A.T.B. by E. Harwood) ; and " The Murmuring Shell " (S.A.T.B., H. Werner). While occasional crudities are to be met with in his works, it must yet be admitted—considering his limited opportunities of acquiring knowledge—that they are, as a whole, very creditable to his memory. He died in his native village, 5th August, 1875.

CHAPTER XVI.

DR. E. DEARLE TO DR. S. S. WESLEY



EDWARD DEARLE, (Mus. Doc.), born Cambridge, March 2nd, 1806. Oratorio, anthem and glee composer of much ability. His oratorio, "Israel in the Wilderness" is highly spoken of, and some of his 14 glees and part songs are well worth perusal. We mention the following 9, viz., "Ah! happy hills" (A.T.B.—also S.A.T.B.); "The Break of Day" (A.T.B.B.); "The Fairies" (S.A.T.B.); "Hapless Children of streaming Lutha!" (A.T.B.); "Hope" ("But thou, O Hope!"—A.A.T.B.); "Linger o'er, gentle Time!" (S.A.T.B.); "The Mariners" (A.T.T.B.); "The Silent Land" (S.A.T.B.); and "With eyes uprais'd" (A.A.T.B.). Dr. Dearle resided for many years in London, where he died in April 1891.

JOSEPH FREDERICK LEESON, born Armagh? about 1806. Organist and composer of merit. Of his 3 glees 2 gained prizes, viz: "Hark, comrades, hark!" (S.A.T.B.—1842); and "This life is what we make it!" (A.T.T.B.—1852). The third "The Dream" (S.S.T.B.) is a madrigal. He was organist at Arbroath for about two years, and other parts of the north-east of Scotland. His song, "The Auld Scotch Sangs" used to be—and indeed still is—very popular. Leeson died at Dunfermline 1st January, 1862.

MICHAEL WILLIAM BALFE, born Dublin 15th May, 1808. One of our best native operatic composers of modern times, who was also, we believe, a good violinist, and in youth a baritone vocalist of fair ability, singing at Paris as "Signor Balfo" in 1828. He wrote about 30 operas of which the best known are the popular "Bohemian Girl"; "The Puritan's Daughter"; and "Satanella." Of 169 trios, part-songs etc., about one third are harmonized (including 50 of "Moore's Irish Melodies," tastefully arranged, published by Novello). We name 33 of his original pieces, viz., "A cup to the Soldier's trade"! (T.T.B.); "By the tempest overtaken" (trio, T.B.B.); "Drink to victory"! (S.A.T.T.B.); "For ever blest the day" (T.T.T.B.B.); "The Gipsy's Home" (trio S.S.A.); "Hail, Euphemia's natal day"! (S.A.T.T.B.B.); "Hark! now the music swelling" (S.A.T.T.B.B.); "Hark! 'tis the hunter's jovial horn"! (A.T.B.B.); "Hark! 'tis the soul-exciting drum"! (trio, T.B.B.); "I'm not the Queen"! (laughing trio, S.S.T.); "In ev'ry feature like the Queen!" (quartett, S.T.B.B.); "In the gipsy's life" (S.S.T.T.B.B.); "I shall do, Sir, as you require"! (trio, T.B.B.); "Lift not up to Heav'n your voice!" (trio, S.S.T.); "Lo! the bee, on fairy wing" (Madrigal, S.S.A.); "Lo! the early beam of morning" (quartet, S.S.B.B.); "My task is ended!" (S.A.T.B.B.); "My welcome also to this roof!" (trio T.B.B.); "Now to oars!" (glee A.T.B.B.); "Rovers, rulers of the sea" (T.T.B.B.); "She came to the village church" (S.S.A.); "Silence! the Lady Moon" (T.T.B.B.); "Smile, oh, Heaven! upon the day" (A.T.B.B.; expressive and spirited), "Sweetly sleep till rosy dawn!" (trio, S.T.B.); "There

are secret ties" (S.S.T.T.B.); "There is a destiny" (T.T.B.B.); "Thou art with me ev'rywhere!" (S.A.T.B.); "Thro' wood and thro' forest" (T.T.B.B.)! "Time is on the wing!" (trio, B.B.B.); "Vive le Roi!" (S.S.A. T.T.B., tuneful and spirited), "Vorreiparlar" (trio, S.S.S.); "What man, worthy of the name" (trio, S.B.B.); and "Wine! the magician thou art" (trio, T.B.B.) His style is generally bold and effective. Of his numerous songs we may name "Come into the garden, Maud;" "When other lips;" "Good night, beloved;" "We may be happy yet;" "The green trees whispered," a chaste and beautiful effusion, "The heart bow'd down;" and many others which will long keep his memory green. He died at Rowney Abbey on 20 Oct., 1870. A memorial tablet regarding him was placed in Westminster Abbey, 1883.

JOHN LIPTROT HATTON, born Liverpool, 12th Oct., 1809, one of the ablest and most prolific composers of part-music in modern times, was also an excellent pianist, accompanist and buffo vocalist. He was indeed a composer of elegant taste and exceptional ability. Many of his part songs are conceived in the glee style and well merit their popularity. Out of about 220 pieces we quote 54—about a fourth part—and are not afraid of being accused of naming *too many*; indeed we fear having on the contrary inadvertently *omitted* some we ought to have noticed, but where nearly *all* are good it is difficult to make a satisfactory selection. "Ah! could I with Fancy stray" (S.A.T.B.); "April Showers" (A.T.T.B., also S.A.T.B. and S.S.A., dashing, brilliant and descriptive); "The Bait" (S.A.T.B.); "The Belfry Tower" (S.A.T.B.); "Busy, curious, thirsty fly!"

(A.T.T.B.); "Calm night" (S.A.T.B.); "Chloe" (S.A.T.B.); "Come, celebrate the May" (S.A.T.B., lively and telling); "Come live with me" (S.A.T.B.); "Echo's Last Word" (S.A.T.B.); "The Fairies' Banquet" (S.S.S.A.); "Fairy Whispers" (S.A.T.B.); "Good night, beloved!" (A.T.T.B., also S.A.T.B.); "The Happiest Land" (A.T.T.B.); "He that hath a pleasant face" (S.A.T.B.); "Hie thee to the forest!" (S.A.T.B.); "If thou art sleeping, Maiden" (S.A.T.B.); "I know a Maiden, fair to see" (A.T.T.B., also S.A.T.B.); "I lov'd a lass, a fair one!" (A.T.T.B.); "The Indian Maid" (S.A.T.B., elegant and expressive); "In our forest dell" (trio, S.S.A.); "Jack Frost" (S.T.T.B., also S.A.T.B.); "Keep Time!" (S.A.T.B., very brisk and effective); "The Letter" (A.T.T.B.); "The Life-Boat" (A.T.T.B., a graphic conception); "List to the merry bridal bells!" (madrigal, S.A.T.B.); "Music of the Night" (trio, S.S.A.); "Night Music" (S.S.S.A.); "Now, boys! we're met to-night" (A.T.T.B.—a lively bacchanalian); "Oceans' Lullaby" (S.A.T.B.); "Over hill, over dale" (S.A.T.B.—tuneful, gay, and spirit-stirring); "Parting and Meeting" (S.A.T.B.); "The Primrose" (S.A.T.B.); "The Restless Sea" (S.A.T.B.); "Ripe Strawberries!" (S.S.A.T.T.B.); "The Sailor's Song" ("Sweetly blows"—A.T.T.B., also S.A.T.B., and S.S.A.—a beautiful and most expressive setting); "The Savoyard's Return" (S.S.A.); "The Shepherd's Sabbath Day" (S.A.T.B., a sweet part-song, full of calm, tranquil beauty); "Sister, dear! the Morn is breaking" (trio, S.T.B.); "Song of the Wood Nymph" (S.S.S.A.); "Song to Pan" (S.A.T.B.); "Stars of the Summer Night!" (A.T.T.B.—also S.A.T.B.); "Summer Eve"

(A.T.T.B.—also S.A.T.B. and S.S.A.)—another gem of pure vocal harmony); “Sweet Lady Moon!” (S.A.T.B.); “The Tar’s Song,” (“Our ship now goes,” A.T.T.B.—a glorious piece, full of life and vigour); “Tell me, where is Fancy bred?” (S.S.A.A.); “The hunts’ up!” (A.T.T.B., also S.A.T.B.); “Tho’ long years have pass’d away” (A.T.T.B., also S.A.T.B., sweetly pensive); “To Aimee” (S.A.T.B.); “The Warrior’s Song” (A.T.T.B., wild and defiant, though in a minor key); “What is got by sighing?” (S.A.T.B.); “When Ev’ning’s twilight gathers round” (A.T.T.B., also S.A.T.B., and S.S.A., one of the loveliest and most graceful of Hatton’s many fine creations, which is but too short; “Who will to the greenwood hie?” (S.S.A.); and “When Sappho tun’d” (A.T.T.B.B., being Danby’s glee with two parts added). That Hatton, in compliance with the demands made upon him—re-arranged many of his male-voice pieces for S.A.T.B., and also for S.S.A., is true, but we believe that in his case, as in most others, it will be found that the original settings are most effective. He also wrote a sacred cantata, “Hezekiah;” two operas, “Queen of the Thames;” and “Love’s Ransom;” and several anthems. Of his many fine songs we may recall the ever-popular “Good-bye, sweetheart!;” “To Anthea;” “The lark now leaves his watr’y nest;” “Simon the Cellarer;” and “To the lute and tambourine;” also his capital little work “Songs for Sailors” to Dr. W. C. Bennett’s words, containing 40 songs, all good. He was exceedingly genial and popular, and was a most effective vocalist in such songs as Blewitt’s “Merry little, fat, grey man;” “The Groves of Blarney,” etc. He died Margate, 20 Sept., 1886, much regretted.

JOHANN (or JULIUS?) RUPRECHT DURRNER, born Anspach, 15 July, 1810, was an excellent violinist, a good conductor and tasteful composer. He went to Edinburgh, chiefly owing to the persuasion of Mr. David Hamilton, organist of St. Johns' Episcopal Church, where he resided many years, and where his abilities were highly appreciated, alike as executant, conductor, and teacher. His part songs number 11, one of which "The Fern and the Foxglove" (S.A.T.B.) gained a prize in 1859 (the year of his death), 6 more appeared as a set (*circa* 1854), *i.e.*, "The Blue Bells of Scotland;" "The Flowers of the Forest;" "John Anderson, my Jo;" "The Lass o' Gowrie;" "Scots! wha hae;" and "The Night is dark"—this last from Gaillard—all for T.T.B.B.). The other 4 are likewise written for T.T.B.B., viz., "Hard Times;" "The Ploughman;" "The Storm;" and "The merry Spring returneth." Some of these are marked as by "Johannes," others by "Julius," which makes it doubtful if they all are *his*? He died Edinburgh, 10 June, 1859, before the news of his success reached him! His song "The Kelpie's Bride" was long a favourite and is said to be very fine.

JAMES KENDRICK PYNE born London, 21 Aug., 1810. An excellent and talented composer of glees. Son of J. K. Pyne (1785-1857) a good tenor vocalist, and cousin of the renowned soprano Louisa Pyne, whose father, George Pyne (1790-1877) was a famous alto singer for many years. Mr. J. K. Pyne was organist at Bath Abbey from 1839, where he remained almost until his death. We are aware of 7 of his compositions—3 glees, a madrigal, and 3 part-songs—the first 4 being rewarded with prizes. These are "When the pearly dews are steeping" (A.T.T.B., 1830); "Hail,

god of Song" (A.T.T.B., 1838); "Begin the gay chorus!" (A.T.T.B. 1839) and "Here at our choral meetings" (madrigal, S.S.A.T.B., 1839). The part songs are, "The Minstrel Band" (S.S.T.B.); "Orpheus' Farewell" (S.A.T.B.); and "The Violet's Spring Song" (S.A.T.B.) Mr. Pyne died London, 2 March, 1893. His son (a third James Kendrick Pyne) has been from 1876 organist of Manchester Cathedral where he enjoys much popularity.

SAMUEL SEBASTIAN WESLEY, (Mus. Doc.) born London, 14th August, 1810. Son of the celebrated Samuel Wesley (q.v.). Famous chiefly as an organist and church composer, in both of which departments he was truly excellent. He has also, however, written 10 glees etc., out of which number two obtained prizes, viz., "At that dread hour" (1832, A.T.T.B.); and "I wish to tune my quiv'ring lyre!" (1833, A.T.T.B.B.). Others are "Arising from the deep" (S.A.T.T.B.); "The Mermaid" (S.A.T.B.); "The Praise of Music" (S.S.A.A.T.T.B.B.); "Shall I tell you whom I love"? (S.A.T.B.); and "When fierce-conflicting passions" (A.T.T.B.B.). That these display ability need hardly be said, but Dr. Wesley's *forte* was the sacred, and he especially excelled in the anthem. His "Wilderness" is a fine specimen of his powers. It is rugged indeed in some places and far from grateful at times to the vocalists, yet it is a noble composition! Also worthy of mention are "Ascribe unto the Lord"; "Wash me thoroughly"; and "Blessed be the God and Father." In 1832 Wesley was appointed organist of Hereford Cathedral, which in 1835 he left for Exeter, thence in 1849 to Winchester, which in 1865 he quitted for Gloucester, in which city he died 19th April, 1876.

CHAPTER XVII.

MRS. BARTHOLOMEW TO E. J. LODER.



MRS. MOUNSEY BARTHOLOMEW (*née* Ann Sheppard Mounsey), born London, 17th April, 1811, was from 1837-91 organist of St. Vedast's, Foster Lane, and a composer of decided ability and good taste. In 1853 she married William Bartholomew, (1793-1867) a celebrated artist and librettist, who wrote or translated the English words of Mendelssohn's "St. Paul"; "Elijah"; "Antigone" and other works. Besides several cantatas of a high order Mrs. Bartholomew produced 40 part-songs, of which we quote the following 16, "Blow, thou winter wind" (S.A.T.B.); "Chords and Words" (S.A.T.B.); "Come, honey bee" (S.S.A.); "Echo Chorus" ("Spirits! Elves of Fairyland"! S.A.T.B., lively and graceful); "The Fairies' Lullaby" (S.S.A.); "The Golden Age" (S.A.T.B.); "Golden slumbers kiss your eyes"! (T.T.B.B.); "Homeward" (T.T.B.B.); "Jack o' Lantern" (S.A.T.B., a bright and spirited conception); "Lady, awake"! (S.A.T.B.); "The lark now leaves" (S.A.T.B.); "Onwards"! (S.S.A.); "Philomela sings" (S.A.T.B.); "The Sailor's Adieu" (A.T.B.B.); "Shun delays,—they breed remorse" (S.A.T.B.); and "Tell me, where is Fancy bred"?

(S.A.T.B.). When young this lady was exceedingly beautiful and remained so even in advanced life. She died London, 24th June, 1891, esteemed and regretted by all who knew her.

JAMES STEWART GEIKIE, born Edinburgh, 12th January, 1811. Vocal composer of refined taste and ability. For many years honorary choir master of Augustine Church, Edinburgh, and musical critic of the "Scotsman" newspaper. A good tenor vocalist and glee singer. His glee "How beautiful is Night"! (originally A.T.T.B., also arranged for S.A.T.B.) is graceful and pleasing, and his fine song, "My heather hills"—bold, spirited and expressive—is deservedly popular. Mr. Geikie died at Ormiston, (East Lothian) 14th August, 1883.

ALEXANDER HUME, born Edinburgh, 7th Feb., 1811. Editor and Vocal Composer. A man of great natural genius and musical taste. Originally a chair-maker, his musical abilities soon brought him into notice. He was the Scottish Editor of Messrs. Gall & Son's "British Psalmody" (1843-44, along with Thomas Clark and B. F. Flint of Canterbury, to which he contributed many tuneful psalm and hymn tunes. His fame, however, rests chiefly upon his songs and glees. Of the former we may name "Afton Water"—a most beautiful and sympathetic setting of Burns' song; "My ain dear Nell"; and "The Scottish Emigrant's Farewell"—two excellent songs, hardly inferior to the first, and in both of which the composer is his own poet. His duet "Come again"! (T.B.), is also very effective. His glees etc. are 16 in number, of which we detail 11. In 1854 his madrigal, "Round a circle" (S.A.T.B., in the style of Festa's "Down in a flow'ry

vale") was rewarded with a prize; "The Clyde Boat Song" (S.A.T.B.); "Come thou rosy god of wine"! (A.T.B.); "Come to the hills away!" (S.S.B.); "Hasten, soft breeze!" (A.T.T.B.); "The Nile Boat Song" (A.T.B.); "See! smiling from the rosy East" (A.T.B., elegant and expressive); "The Sun Dial" (A.T.T.B.); "Tell me where my love reposes?" (A.T.B., exceedingly pretty and graceful); "We fairies come" (T.T.B., melodious and lively); and "The Danish Sea-King's Song," harmonized for T.T.B. The other 5 are Scottish airs, simply arranged, which do not call for any special notice. It is matter of regret that a man so gifted should have allowed the temptations of convivial company to lead him into improvident habits which ultimately ruined his prospects in life and reduced him to a state of poverty and privation. He died at Glasgow, 4th Feb., 1859, while working at his bench.

JAMES HOWE, born about 1812? Tenor vocalist and glee composer of some ability, whose biography is somewhat obscure. About 1850? he published a set of "Two Glees and Two Madrigals" which are all of his we are acquainted with. Two of these obtained prizes "Lady! when with glad surprise" (glee, S.A.T.T.B., 1843); and "'Twas in the dark and dismal hour" (glee, A.T.B.B., 1845—words by J. C. Clifton, who had also set them for A.T.T.B.B.); and the madrigals "Chloe found Amyntas lying" (A.T.T.B.); and "Shepherds, up! without delaying" (S.A.T.B.) He seems to have been alive in 1859, after which his name disappears from view.

JOHN PYKE HULLAH (L.L.D.), born Worcester, 27th June, 1812. Eminent Teacher, Lecturer, Composer and Didactic Writer. From 1872-83 Inspector of Training Schools

for the United Kingdom. An ardent advocate of Wilhem's system, which was rather unfortunate, as, being based upon *the fixed Do*—it returned him but a scanty harvest for his enthusiastic and generous attempts to popularise it. He edited many vocal and educational works. Out of 76 part-songs—chiefly harmonized—we detail 16, of which 8 are original. These are "Ev'ning shades around us falling" (T.T.B.); "Fauna Nympharum" (S.A.T.B.); "The Good Morrow" ("Pack clouds away," S.A.T.B.); "If thou wilt ease thine heart" (S.A.T.B., also T.T.B.B.); "No light bound" (quintett, S.A.T.T.B.); "Song should breathe of scents and flowers" (S.A.T.B.); "'Twas on a bank of daisies sweet" (S.A.T.B.); "Wake now, my love, awake!" (madrigal, S.S.A.T.T.B.); and harmonized "Adieu, ye streams"! (S.A.T.B., Atterbury); "Are the white hours" (S.A.T.B., Callcott); "Breathe soft, ye winds"! (S.A.T.B., W. Paxton); "Come, come, all noble souls"! (S.A.T.B., Dr. B. Rogers); "Huntsman, rest"! (trio, S.S.A., Dr. Arne); "O, happy fair"! (S.S.A., W. Shield); "The cloud-capt towers" (S.S.A.T.T.B., R. J. S. Stevens); and "We the veil of Fate" (trio, S.A.T., Storace). Of his pretty numerous songs "The Three Fishers"; and "The Storm"; both excellent and sympathetic settings—are probably the best. Notwithstanding his persistent antagonism to the "*Tonic Solfa*" system, Dr. Hullah's transparent honesty of purpose and gentlemanly demeanour commanded the respect alike of friends and opponents. He died London 21st Feb., 1884.

FRANCIS FARRANT CHINN, born 1813, was a Lancashire glee composer of some local reputation. We only know of two glees by him,

"Cynthia" (beginning "Peaceful sleeps," A.T.T.B., which was awarded a prize in 1839); and "Harvest Home" (A.T.B., very animated and telling). He died, we believe, at Liverpool, 29th April, 1868.

HENRY EDWARD DIBDIN, born London, 8th Sept., 1813, was an excellent harpist, and also organist, violinist, composer and teacher. Grandson of the famous composer Charles Dibdin (1745-1814). He studied the harp at first under his sister, Mrs. Tonna (1800-86) and subsequently had some lessons from Bochsa. For a good many years honorary organist at Trinity Chapel, Dean Bridge, Edinburgh. In 1843, along with J. T. Surene, he issued a collection of hymn tunes and chants, containing several of his own, and in 1851 he published "The Standard Psalm Tune Book," comprising some 600 tunes arranged by him—a few of them original. In 1842 he obtained the * second prize offered by Sir G. Mackenzie for his glee "The Goldfinch" (A.T.B.B.). His overture to "King Lear" (still in MS.), was highly spoken of, and he left various songs, piano-forte pieces, etc. He died Edinburgh, 6th May, 1866.

EDWARD JAMES LODER, born Bath 1813, a celebrated operatic and vocal composer of elegant taste. Son of J. D. Loder, (1788-1846) who wrote an excellent "Violin Tutor." His operas, "Nourjahad"; and "The Night Dancers" were much admired; also his songs, "The Diver"; "The Outlaw"; and "The Brave Old Oak." Of 39 pieces of his part-music we detail the following 18, viz., "Bacchus! O, what fools be here!" (quartett, S.T.T.B.); "Brother Soldiers"! (trio,

* His son, Mr. Edward R. Dibdin is of opinion that the *first* prize was gained by his father.

T.T.B., bold and telling); "Come, gentle May"! (S.T.T.B.); "Father Paul" (S.T.T.B.); "Good night, all's well"! (A.T.T.B.); "Hail, sisters, hail"! (trio, S.S.S.); "Hail to our Vintage Queen"! (S.S.A.B.); "Haste, haste! and lightly" (S.S.A.); "Here's a health to the forester good"! (A.T.T.B.); "Holy waters o'er thee sprinkling" (A.T.T.B.); "In yonder sky" (S.S.A.); "Let the cymbals" (S.A.T.B.); "Light as Summer clouds" (S.A.T.T.); "The Miller's Daughter" (A.T.T.B.); "Soft is the murmur of the Summer breeze" (S.T.B.); "The Emblem of England's the Rose"! (A.T.B.); "We hail, with cheerful lay" (S.A.T.B.); and "With pipe and tabor" (trio, S.S.T.). Loder died London, 5th April, 1865.



CHAPTER XVIII.

SIR G. A. MACFARREN TO SIR G. J. ELVEY.



SIR GEORGE ALEXANDER MACFARREN (Mus. Doc.), born London, 2nd March, 1813. A scholarly and most prolific composer of vocal music. He wrote the oratorios, "St. John the Baptist;" "The Resurrection;" "Joseph;" and "King David;" the operas, "Don Quixote;" "Charles II.;" "The Sleeper Awakened;" "Robin Hood;" "Jessy Lea;" "She Stoops to Conquer;" "The Soldiers' Legacy;" and "Helvellyn;" the cantatas, "Leonore;" "May-Day;" and "The Lady of the Lake;" "Freya's Gift," a masque; "Songs in a Cornfield;" several overtures, string quartets, etc., etc. His sight—at no period strong—gradually failed him, and about 1865 culminated in total blindness, but he continued to work on with indomitable energy in the field of composition, dictating his works to an amanuensis. In 1875, upon the death of Sterndale Bennett, he was elected Musical Professor to Cambridge University, and about the same time Principal of the Royal Academy of Music. Sir George was celebrated both as a writer and lecturer upon music, and his kind-

ness and readiness to communicate knowledge greatly endeared him to his pupils. He has no fewer than 196 trios, part songs, etc., of which we detail 70, yet possibly have omitted several that are worthy of notice. "A good fat deer" (trio, T.B.B.); "All is still"! (S.A.T.B.); "The Arrest of Time" (A.T.B.); "The Arrow and the Song" (A.T.B.B.); "At first the mountain rill is weak" (quartett, S.S.T.B.); "The Bell-Ringers" (trio, S.T.B.); "Break, break, on thy cold grey stones" (S.A.T.B., a fine and expressive setting); "Colin and his Phillida" (madrigal, S.S.T.T.B.); "Cricketers' Song" (T.T.B.); "The Draught of Love" (trio, S.A.T.); "Fair Rosamond" (glee, A.T.B.); "Fairy Bells" (S.A.T.B.); "Girls and boys, come out to play"! (madrigal, S.A.T.B.); "Good night! may slumber lend its balm" (trio, B.S.S.); "Hail to the chief, all hail"! (A.T.B.); "Harvest Home" (S.A.T.B., bright and tuneful); "He is gone on the mountain" (S.A.T.B.); "In a drear-nighted December" (S.S.T.B.); "It was a lover and his lass" (S.A.T.B.); "King Canute" (glee, A.T.B., bold and telling); "Light and laughing Summer sky" (trio, S.S.A.); "The Mahogany Tree" (A.T.T.B.); "Maidens, never go a-wooing"! (madrigal, S.S.T.T.B.); "May the Saints protect and guide thee" (S.T.B.B.); "The Miller" ("Merrily rolls the mill-stream" S.A.T.B., an effective setting); "The Mummers" (A.T.B.); "My Mistress' face" (S.S.A.); "Not faster yonder rower's might" (S.S.A.A.); "Now fie on Love"! (S.A.T.B.); "Now the sun has mounted high" (A.T.B.B.,—also for S.S.B.); "O'er hill and dale" (trio, T.T.T.); "Oh! 'tis a capital old story!" (trio, T.T.B.); "Oliver Cromwell" (glee, A.T.B.); "O! mistress

mine" (A.T.T.B.B., also S.A.T.B.); "Orpheus, with his lute" (S.A.T.B.); "Pillow'd in sleep my lady lies!" (trio, S.S.B., a very elegant conception); "Queen Bess" (glee, A.T.B.); "The Rites of Hospitality" (S.S.T.T.B.); "Robin Goodfellow" (S.A.T.B.), "The Sands of Dee" (S.A.T.B., popular and expressive); "The shower of blossoms" (S.A.T.B.); "Sigh no more ladies!" (S.A.T.B., bold and unconventional); "Sing a song of Sixpence" (madrigal, S.A.T.B.); "Sir Hugh Myddleton" (glee, A.T.B.); "Song of the Railroads" (S.A.T.B.); "Sounds of Home" (trio, S.S.S.); "The Switzer's Welcome" (S.S.S.); "Take, oh, take those lips away!" (S.A.T.B.); "The birds, that had left their songs" (S.A.T.B.); "The cuckoo sings in the poplar-tree" (S.A.T.B.—deservedly a favourite); "The hunt's up!" (S.A.T.B.); "There was a man of Edmonton" (S.A.T.B.); "The splendour falls" (S.A.T.B.); "The wood, the gay greenwood" (A.T.B.B.); "Thou ling'ring star" (S.A.T.B., composed for the Glasgow Select Choir); "The Three Fishers" (S.A.T.B.); "The Troubadour" (trio, S.T.B.); "The Warrior" (trio, S.S.S.); "We are Spirits, blithe and free" (trio, S.S.S.); "Weighing Anchor" (T.T.B.B.); "When heart to kindred heart" (trio, S.T.B.); "When icicles hang by the wall" (S.A.T.B.); "William Rufus" (glee, A.T.B.); "The World's Festivals" (A.T.B.B.); "Ye spotted snakes" (S.S.A.A.); "Zephyr! taking thy repose" (S.A.T.B.); and of his harmonized airs "Down among the dead men" (S.A.T.B.); "The Meeting of the Waters" (S.A.T.B.); "Once I lov'd a maiden fair" (S.S.A., also S.A.T.B.); and "Silent, oh, Moyle"! (S.A.T.B.). Of his songs we may



HENRY SMART.

mention "Ah! why do we love"?; "She shines before me like a star"; and "My own, my guiding star." Sir G. Macfarren died London, 31st October, 1887.

HENRY SMART, born London, 26th October, 1813, son of Henry Smart (1778-1823) violinist, and nephew of Sir George T. Smart, the celebrated conductor, was renowned both as an organist of distinguished ability and an able and elegant composer, both of organ and vocal music. In 1855 he produced an opera "Bertha"; and he wrote at least four cantatas, "The Fishermaidens," and "King Rene's Daughter" (both for female voices); and for mixed voices "Jacob" (sacred); and "The Bride of Dunkerron," both abounding in fine numbers. Like Sir George Macfarren, (and strangely enough about the same time!) Smart's eyesight failed him, and from about 1864, he also had to employ an amanuensis. Of 143 part songs, trios, etc., we quote about a half. His glee "Get up, for shame! the blushing Morn" (A.T.T.B.) obtained a prize in 1850; "Altra cura" (S.A.T.B.); "An old Church Song" (S.A.T.B.); "The Autumn Violet" (S.S.A.); "Ave Maria" (S.A.T.B., elegant and deservedly-popular); "The Butterfly" (S.S.A.); "Bygone Days" (S.A.T.B.); "The Carnival" (S.S.B.); "The corall'd caves of Ocean" (S.S.A.); "Cradle Song" (S.A.T.B.B.); "Crocuses and Snowdrops" (S.A.A.T.B.B.); "The Curfew" (S.A.T.B.B.); "The Curfew Bell" (S.A.T.B.B.); "Dost thou idly ask" (S.A.T.B.); "Down in the dewy dell" (S.S.A.); "Dream, baby, dream" (S.A.T.B.B.); "The Fay's Song" (S.S.A.); "For Love's sweet sake" (S.A.T.B.); "The Glow-worm" (S.S.A.); "Good night, thou glorious Sun!" (S.A.T.B.—very expressive and effective); "Hail to Thee, Child of the

Earth!" (S.S.A.); "Hear, sweet spirit!" (S.A.T.B.); "The Homeward Watch" (A.T.B.B.); "The Hostess' Daughter" (T.T.B.B.); "How soft the shades of Ev'ning creep" (S.A.T.B.—graceful and expressive); "How sweet is Summer Morning" (S.A.T.B.); "Hunting Song" ("Waken, lords and ladies gay"—S.A.T.B.); "If I had but two little wings" (S.A.T.B.); "The Lady of the Lea" (S.A.T.B.—arranged as a quartett from the song); "Lady, rise! sweet Morn's awaking" (S.A.T.B.—a most elegant composition); "Look in mine eyes, my dearest!" (S.A.T.B.); "Morning" ("From the height celestial" S.A.T.B.); "My love is like the swallow" (S.A.T.B.); "My true love hath my heart" (S.A.T.B.); "Night sinks in the wave" (S.S.A.); "Now amulet and spell" (S.S.A.); "Now May is here" (S.S.A.T.B.B.); "Nymphs of Air and ancient Sea!" (S.S.A.); "Oh, wake, love!" (serenade, S.A.T.B.); "O, skylark! for thy wing" (S.S.A.); "Our home shall be on this bright isle!" (S.S.A.A.); "Pale Autumn flowers" (S.A.T.B.); "Pipe, redlipp'd Autumn"! (S.A.T.B.); "Proudly expanding to the breeze" (S.S.A.); "Queen of the Night"! (trio, S.S.B., also S.A.T.B., a truly beautiful conception); "Rest thee on this mossy pillow!" (S.S.A.); "Rolling along, bowling along"—(a "Capstan Chorus" for T.T.B.B., bold and vigorous); "Run up the sail"! (S.S.B.); "The Sea-King" (S.A.T.B.); "The Shepherd's Farewell" (S.A.T.B.); "The Shepherd's Lament" (S.A.T.B.); "Solatium in Adversis" (S.A.T.B.); "Song for the Seasons" (S.S.A.T.B.B.); "The Southern Cross" (S.S.A.); "Spring"; (Behold! where laughing," S.A.T.B.); "Spring Song" ("Long has been the Summer," S.A.T.B.); "Stars of the Summer night"!

(S.A.A.T.B.B., very chaste and tuneful); "Sweet Lady mine" (S.A.T.B.B.); "Sweet the Angelus is ringing" (S.S.A.); "Sweet vesper hymn"! (S.S.A.T.T.B.B.); "The day hath spun" (S.A.T.B.); "The wine-cup is dry" (T.T.B.B., bright and telling); "Valley of Summer flowers" (S.S.A.A.); "Victoria!" (S.A.T.B.); "Wake! to the hunting" (S.A.T.B.); "The Water Nymphs" (S.S.A.); "The Wave's Reproof" (S.S.A.T.T.B.B., a fine inspiration); "When Spring comes round" (S.S.A.T.T.B.B.); "Where art thou, son of a mortal race"? (trio, S.T.B.); "Wind thy horn, my hunter boy!" (S.A.T.B.); and "Ye little birds! that sit and sing" (S.A.T.B.) Smart's chief characteristics are graceful melodies clothed in rich harmonies, which are skilfully interwoven around them, and this equally applies to the many fine songs and duets he has written, while his compositions for the organ may be said to be already standard. He died London, 6th July, 1879.

GEORGE BENSON (Mus. Bac.), born about 1814. Gentleman of the Chapel Royal and tenor vocalist. His glees number 6, one of which obtained a prize in 1863—"If Music be the food of Love" (A.T.T.B.) The others are "Orpheus with his lute" (A.T.T.B.); "Sleep, little baby!" (S.A.T.B.); "Summer is flying!" (S.A.T.B.); "What a man dares he can do" (S.A.T.B.); and "The Wooer" (madrigal, A.T.T.B.) Benson died in London, 9th August, 1884.

WILLIAM VINCENT WALLACE, born Waterford, 1st July, 1814. Of Scottish parentage. An operatic composer of elegant taste and high ability, also celebrated as an excellent pianist and violinist. His best known operas are "Maritana" (almost as popular now as ever); "Lurline"; "The Amber Witch"; and

"The Desert Flower." Out of 44 glees and trios, we name 24 as follows. "Adieu, sweet native land"! (trio, S.S.A.); "Angels, that around us hover"! (trio, S.T.B.); "A simple Cymon" (S.T.B.); "Come away to the chase"! (T.T.B.B.); "Corin for Cleora dying" (S.A.T.B.); "Drain the cup of Pleasure"! (T.T.B.B.) "From his palace of crystal" (S.S.A.A.); "Good eve, my gentle father"! (S.T.B.); "Hark! how the chimes" (S.T.B.); "In mystery shrouded" (sestet, S.A.T.B.B.B.); "I see, by the grey of the sky" (S.T.B.); "Mary, Mary, up, awake!" (S.S.A.); "Melted is the frost that bound her" (S.B.B.); "Merrily, merrily over the sea" (S.A.T.B.); "My rage, beware!" (S.S.T.B.); "Oh what pleasure! the soft guitar" (S.A.T.T.B.); "See yonder stands our beauteous foe!" (S.T.B.); "Sisters of Mercy" (S.S.A.); "Soldiers' Chorus" (T.T.B.B.), "The moment comes that we must part!" (S.S.A.—also T.T.B.); "The winds that wafts my sighs" (S.A.T.B.); "Tho' the world with transport" (quartett, S.S.B.B.—also arranged as trio S.T.B.—a most effective composition); "To see my King" (trio, T.B.B.);! and "Turn on, Old Time" (trio, S.T.B., from "Maritana," bright and telling, where a high tenor can be obtained). His songs "Alas those chimes"; "'Tis the harp in the air"; "Take this cup of sparkling wine"; and "Yes let me like a Soldier fall;" and the duets "Oh, Maritana!" (S.T.); "Of fairy wand had I the pow'r" (S.B.); and "I am the King of Spain" (T.B.) are all good, and he wrote many fine airs and arrangements for the pianoforte. He died in Haute Garonne, 12th Oct., 1865. His "Maritana" and "Lurline" abound in fine numbers.

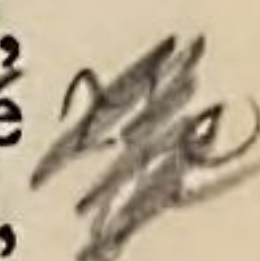
THOMAS ATTWOOD WALMISLEY (Mus.Doc.),

born London, 21 January, 1814. Son of T. F. Walmisley (q.v.) In 1836 elected Professor of Music to Cambridge University, in the room of Dr. Clarke Whitfield. He published 3 madrigals, "See, see! oh, see who here"; "Slow, slow, fresh fount!"; and "Sweete flowers, ye were too faire" (all for S.S.A. T.B.); 3 trios, "The approach of May"; "Cambria"; and "The Mermaid" (all S. S.S.); a quartett "And thou around whose brow" (S.S.T.B.); a glee "Fair is the Warriors mural crown" (S.S.T.B.); and a part-song "Fling the gates of Music wide!" (S.S. T.B.) The madrigal "Sweete flowers," and the trio "Cambria," are among his best. He died at Hastings, 17th January, 1856.

CORNELIUS WARD, born Speen (Bucks), 29th June, 1814. Organist, editor and vocal composer. For many years organist in his native place. Editor of "The Chorister" 5 vols., and "Choral Beauties" 2 vols. He has written a large quantity of sacred music, a cantata "The Nativity," psalm tunes, anthems, etc. We are only aware of one glee of his "The Village Bells" (S.A.B.) which was awarded a prize in 1839.

WILLIAM JACKSON (of Masham), born Masham (Yorkshire), 9th January, 1815, was an excellent composer of strong natural genius and originality. Self-taught in music he produced two oratorios "The Deliverance of Israel" and "Isaiah"—the first of which performed in 1845 made him famous—a cantata "The Year," and a number of glees, anthems, part-songs, etc. Of some 20 glees, etc., one was rewarded with a prize in 1840—"The Sisters of the Sea" (S.A.T.B.)—a truly national glee, choral in the main, but containing also two trios and a quartet, the trios (both A.T.B.) being in praise of "Albion"

and "Erin," the quartet (S.A.T.B.) of "Scotia"—the whole closing with a brilliant "fugato" movement. It can be warmly recommended, but it must be added that it requires good *sopranos*, as that part has to ascend to *B flat* several times. We detail no more. "By Marykirk a sweet bird sang" (S.A.T.B.); "The Dream" (S.A.T.B., very effective); "Gather ye rosebuds" (S.A.T.B.); "Harvest Home" (S.A.T.B.); "Let us quit the leafy arbour" (quartet, S.A.T.B.); "Night" ("How still and solemn" A.T.B.B. chaste, serious and impressive); "Now the pale Moon" (trio, S.S.T.); "O, Harmony! to thee we sing" (S.A.T.B.); "Oh! the flow'ry month of June" (S.S.T.T.B., *à la valse*, a lively chorus); and "What passion cannot Music raise or quell"? (A.T.T.B.). His anthem "For joy let fertile valleys sing" was also very popular. In 1852 he opened a music shop in Bradford along with Mr. Winn, and was also organist at St. John's Church there. He died in that town, 15th April, 1866.

JOSEPH NETHERCLIFT, born about 1815? Poet and composer of some ability. We are aware of 3 glees and 5 madrigals of his composition—frequently words as well as music being his own—one of which was awarded a prize in 1844. "Whither away, thou truant swain?" (madrigal, S.S.A.T.B.). The others are "The Angler's Glee" (A.T.T.B., bold and lively, very effective); "Clora is sleeping in her bow'r" (madrigal, S.S.A.T.B.); "If my dear maid" (madrigal, A.T.T.B.B.); "O! lead me where sweet Philomel" (glee, A.T.T.B.); "Tell me, charming creature!" (glee, A.T.T.B.—elegant and expressive); "Thou, fatal love!" (madrigal, S.A.T.B.); and "We happy shepherd swains" (madrigal, A.T.T.B., 

full of animation). We regret being unable to furnish more information regarding this composer.

SIR WILLIAM STERNDALÉ BENNETT, (Mus. Doc.), born Sheffield, 13th April, 1816, son of Robert Bennett, organist there, (1788-1819) was one of our most classical and refined composers, also a most excellent teacher. On the death of Dr. T. A. Walmisley he was chosen to succeed him as Professor of Music to Cambridge University. He wrote an oratorio "The Woman of Samaria"; and a cantata "The May Queen"; both abounding in fine numbers. His overtures "Parisina"; "The Wood-Nymphs"; and "The Naiades" are among the finest we possess. They are lovely conceptions, full of graceful melody and rich in suggestions of ideal beauty. Such compositions justly entitle Bennett to a high and honourable place among our native musicians. He wrote but little part-music, but of 10 we know, the following 5 are worthy of especial mention. "Come, live with me, and be my love!" (S.A.T.B.); "Of all the arts beneath the heaven" (S.A.T.B.); "Sweet stream! that glides" (S.A.T.B.); "The hawthorn in the glade" (trio, S.T.B.—from the "May Queen"); and "With a laugh, as we go round" (trio, S.S.A.—and as quartett, S.S.T.B.). We may also mention the beautiful quartett "God is a Spirit" (S.A.T.B.), from his "Woman of Samaria." This graceful writer died London, 1st Feb., 1875, universally regretted.

SIR GEORGE JOB ELVEY, (Mus. Doc.), born Canterbury, 27th March, 1816. Organist at St. George's Chapel, Windsor, 1835-90. Brother of Dr. Stephen Elvey (1805-60). Chiefly known as an excellent composer of

anthems, but also the writer of a few glees of merit. In 1834, (when only eighteen) he gained the "Gresham" prize for his anthem "Bow down Thine ear"; and in 1836 his glee "O, Pow'r Supreme"! (S.A.T.B.) was *awarded* the prize at the "Glee Club" but,—not being a member of that Society—he had to be contented with "honourable mention." His part songs "Softly, softly, blow ye breezes"; and "The Zetland Fishermen," (both S.A.T.B.), a madrigal, "Thro' the realm, from sainted pile" (S.S.S.A.A.T.T.B.); and a five part glee for male voices, "From yonder rustling mountain" (1893) are all of which we can speak. Dr. Elvey died at Windsor so recently as 9 Dec., 1893.



CHAPTER XIX.

J. RICHARDSON TO A. MELLON.



JOHN RICHARDSON, born Preston, 14 Dec., 1816. Composer of a few glees, one of which was awarded a prize in 1839, "Oh, fill the wine-cup high!" (A.T.T.B.). Another glee, "Jean Anderson, my ain Jean!" (S.A.T.B.) appeared, but we are not aware that he published any other glees, altho' he wrote several masses and other sacred music. He died at Preston, 13 April, 1879.

EDWARD FRANCIS RIMBAULT (L.L.D.) born London, 13th June, 1816. Famous as an antiquary, critical writer, lecturer, editor, and—though last not least,—as a composer of very fair ability. The numerous services he rendered alike to music and literature it is no easy matter to state. Versatile, genial and enthusiastic, Dr. Rimbault was—in great measure—"all things to all men." He was secretary to the *Musical Antiquarian Society*, for which he did good work, edited the musical publications of the *Motet Society*, in collaboration with Dr. E. J. Hopkins edited the "*History and Construction of the Organ*;" and with the Rev. J. P. Metcalfe "*The Rounds, Catches and Canons of England*;" edited the "*History of the Pianoforte, etc., etc.*" A very

important work of his was the "Bibliotheca Madrigaliana" which gives almost a *complete* list of the works of our English madrigal writers from 1588 till 1638. It is a volume that ought to be more widely known. For the "Handel" Society he likewise did much valuable work, and arranged many national and operatic airs as part-songs, in addition to a few of his own. In all he has upwards of 120. Only 7 of these are original viz., "April, how I love thee!" (S.A.T.B.); "The Fair Flower of Northumberland" (S.A.T.B.); "The Fisherman's Song" (S.S.A.T.B.); "Harvest Home" (S.A.T.B.); "Is she not passing fair?" (S.A.T.B.); "Oh, the sweet contentment" (S.S.T.B., bright and telling), and "The Nightingale, in silent night" (madrigal, S.A.T.B.—originally published as a composition of John Wilbye!). Among the best of his harmonized airs are "From Oberon in Fairyland," "The dusky night rides down the sky," and "When fair Luna"—Herold, all S.A.T.B. Many more of his arrangements indeed are good, but the same objection applies to most of them that may be urged in the case of many other composers, viz., that no matter how well, or how carefully they may be arranged, so *many* settings of them exist that there is what may be called a "lack of individuality." Take say 20 settings of "Scots, wha hae," by as many different harmonists, and it in no way impugns the merit of any one of these to say that a strong "family likeness" will pervade the *most*, if not the *whole* of them? Dr. Rimbault died London, 26 Sept., 1876, very deeply regretted.

THOMAS JAMES CRAMPTON, born Sheerness, Oct. 30, 1817. Organist, teacher, editor, lecturer, and prolific composer of vocal music. We are aware of 212 part songs of

his, of which about 140 are harmonized, but these—though fairly creditable to him—we do not propose to notice here. We, however, give a detail of 24 of those which are original, most of which are smooth and tuneful in style. These are “Beauteous Flora comes” (A.T.T.B.); “Charm me asleep, and melt me so!” (S.A.T.B.); “Come, dear, Amanda” (S.A.T.B.); “Ev’ning o’er the vales descending” (S.A.T.B.); “The Fairies” (S.A.T.B.); “Fair, sweet and young” (A.T.T.B.); “Hop-picking” (S.A.T.B.); “How sweet the moonlight sleeps” (S.A.T.B.); “I love a sweet little maiden” (A.T.T.B.); “King Christmas” (S.A.T.B.); “Maud and I” (S.A.T.B.); “Merry gipsies all are we” (S.A.T.B.); “Music” (“Upborne on wings,” A.T.T.B.); “Morn on the waters!” (S.A.T.B.); “My Father’s sword I drew one day” (A.T.T.B.); “Nojewell’d beauty is my love” (S.A.T.B.); “Oh! come, when Ev’ning closes” (S.A.T.B.); “The Shepherd’s Request” (S.A.T.B.); “Stars of the Summer night” (S.A.T.B.); “The breeze of Ev’ning” (A.T.T.B.); “The Wayside Well” (S.A.T.B.); “We’ll hail the joyful Christmas-time” (S.A.T.B.); “When Celia’s heart” (madrigal S.A.T.B.); and “When night puts on her starry robe” (A.T.T.B.) Most of the above appeared in “The Part-Singer” (F. Pitman) of which series Crampton was editor, others in some of the various series published by W. Hamilton, Glasgow. In 1854, Mr. Crampton was appointed Government Lecturer at the Training College, Kneller Hall, and in 1875 purchaser of music to the British Museum. He died at Chiswick, 11th April, 1885.

HENRY BRINLEY RICHARDS, born Carmarthen, 18th November, 1817. A celebrated pianist, composer and teacher. He wrote 40 part-songs, trios, etc., half of which number we

quote: "The bridal of the birds" (S.S.A.A.) "Call of the Fairies" (S.S.S.); "The Cambrian Plume" (S.A.T.B.); "Come, fill up the tankard!" (A.T.B.); "God bless the Prince of Wales"! (S.A.T.B., also T.T.B.B., a piece which enjoyed great popularity for many years, both as song and part-song); "The Harp of Wales" (S.A.T.B.); "Let the hills resound with song"! (S.A.T.B., vigorous and expressive); "Nymphs of the Ocean"! (S.S.A.); "The Sea-Kings" (S.T.B.); "Sister Spirits, haste away"! (S.S.A.); "There's not a heath, however rude" (S.A.T.B., also, S.S.B.); "Up, quit thy bow'r"! (trio, S.T.B., also for S.A.T.B., brilliant and tuneful), the tenor part of the original trio being written for Mr. Sims Reeves); "What bells are those"? (S.A.T.B.); "Ye pretty birds"! (madrigal, S.A.T.B., elegant and effective); and the following Welsh airs, all arranged for S.A.T.B., "The Black Monk"; "From dull slumber arise!"; "The Monk's March"; "St. David's Day"; "The Vale of Towy" and "White Snowdon." Mr. Richards wrote a number of pieces for the pianoforte, original and arrangements, many of which were exceedingly popular. He died, London, 2 May 1885.

HENRY FARMER, born Nottingham, 13th May, 1819. Violinist, composer, conductor and didactic writer. For many years established in his native town as a music-seller. As a composer he is probably best known by his very melodious Mass in B flat—said to have been written when he was only seventeen!—and his "Violin Tutor" is still in demand. He wrote 3 glees—all for T.T.B.B.—two of which gained prizes, "Welcome Joy and Feast"! (1845); and "Music, Love and Wine" (1848); the third being "The Wine

Cup." His "First Love" waltzes were for long popular. He died at Nottingham, 25th June, 1891.

JOHN LARKIN HOPKINS (Mus. Doc.), born Westminster, 25th Nov., 1819. Organist and vocal composer. Cousin of Dr. E. J. Hopkins, organist of the Temple Church. Organist of Rochester Cathedral from 1841-56, which he quitted for the University of Cambridge. His pieces are 10 in number as follows, "Church and State and Queen"! (A.T.B.); "Come, ye maidens"! (A.T.T.B.); "Fairest of the virgin train"! (S.A.T.B.); "In pensive sadness" (A.T.T.B.); "The Monks of Old" (A.T.B.); "'Tis Midnight! on the Globe" (A.T.T.B.); "Welcome, welcome do I sing"! (A.A.T.T.B.); "When Spring in her glory" (A.T.B.); and two harmonized, "Hail, Royal Heir of England"! (A.T.T.B., also S.A.T.B.); and "Ye pretty birds"! (madrigal, S.S.A.T.B.) Of the above we can only speak from report, but judging from some of the writer's anthems, feel inclined to think well of. He died at Ventnor, April, 25th, 1873.

ELIZABETH STIRLING (Mrs. F. A. BRIDGE) born Greenwich, 26 February, 1819. An excellent organist and talented composer, chiefly of part music. She studied under Sir G. A. Macfarren, Edward Holmes and others. As a player upon the organ Miss Stirling came prominently before the public while yet quite young, and acquired a high reputation. For many years organist at the church of St. Andrew's, Undershaft. Out of her 48 part-songs we will detail 20 viz., "All among the barley" (S.S.T.B., which in 1850 obtained a prize); "A wet sheet and a flowing sea" (T.T.B.B.); "Back from the brink of the grave" (S.A.T.B.); "Buttercups and

Daisies" (S.A.T.B.); "Christmas-time will soon be here!" (S.A.T.B.); "The Dream" (S.S.T.B.—very pretty and effective); "Friendship, Love and Truth" (T.T.B.B.); "Harvest Hymn" ("Now Autumn Strews" S.A.T.B.); "He that loves a rosy cheek" (T.T.B.B.); "Look out, look out! there are shadows" (S.A.T.B.); "Oh! the merry day has cheerful hours" (S.A.T.B.—lively and graceful); "Parted friends may meet again!" (S.S.A.); "Red leaves are falling" (S.A.T.B., very expressive); "Shall I, like a hermit dwell"? (A.T.B.B.); "Sleeping, why now sleeping"? (T.T.B.B.); "The Snowdrop" (S.A.T.B.); "Vernal Showers" (S.A.T.B.); "The Warrior" (T.T.B.B., elegant, but spirited); and two arranged from Henry Purcell, "Fairy Spring"; and "Upon the mountains' distant head" (both for S.A.T.B.). In 1863 she married Mr. Frederick Albert Bridge, a musician of talent and culture, who has delivered several lectures upon various musical subjects.

ALFRED MELLON, born London, 7th April, 1820, operatic composer, conductor and able violinist. He has but 6 part-songs that we know of and even of these there is one we have not seen. "Thou soft flowing Avon"! five voices. The others are "Crown'd with clusters of the vine" (A.T.B.B., a bold and tuneful bacchanalian, now published in a cheap form); "Good night" (quartett, S.S.T.B.); "Let Concord tune the strain" (A.T.B.); and two glees by Sir H. R. Bishop "Come, thou Monarch of the Vine"! S.S.T.B.); and "What shall he have that kill'd the deer"? (S.A.T.B.). His opera "Victorine" was well received, and as a conductor he was held in high estimation. He died Chelsea, 27th March, 1867.

CHAPTER XX.

W. P. STEVENS TO J. COWARD.



P. STEVENS, born about 1820? gained a prize in 1851 for his glee, "On a day (alack the day!)" (A.T.T.B.) We are not aware of his biography [A Mr. *William Pickering Stevens* died London, 13th August, 1856, aged 45?] Whether this was the same we are not aware.

JOHN GEORGE CALLCOTT, born London, 19th July, 1821. Organist and vocal composer of merit. Out of 26 part songs we detail the following 10, "The Faded Rose" (S.A.T.B.); "Go, lovely rose!" (S.A.T.B.B.); "How sweet the moonlight sleeps" (S.S.A.A. T.B.B., also S.S.A.); "The Lark" ("The lark now leaves his wat'ry nest," S.A.A.T. B.B.); "Resignation" ("There is no flock," S.A.T.B.); "Tell me where is Fancy bred"? (S.S.A.); "There is a garden in her face" (S.A.T.B.); "The Three Wishes" (A.T.B.B.); "Time alone will show" (A.T.T.B., also S.A.T.B. and S.S.A.); and "True Love's Voice" (A.T.T.B. and S.A.T.B.)

CLARA ANGELA MACIRONE, born London, 1821, is of an ancient Italian family. Alike as a tasteful and artistic composer and an able teacher, Miss Macirone is entitled to favourable notice. Of her 38 part songs we

proceed to notice the following 15, "Auto-lycus' Song" ("Will you buy" S.S.T.B., clever, brilliant and telling); "Cavalry Song" (S.A.T.B.); "Daybreak" (S.A.T.B.); "Fare thee well! and if for ever" (A.T.T.B.B., a fine setting, graceful and effective); "Good morrow to my lady bright"! (S.A.T.B.); "Humpty Dumptie" (S.A.T.B.); and its Latin counterpart, "Humptius in Muro" (S.A.T.T.B.B.); "Jack and Jill" (S.S.A.A.); "Jog on the footpath way"! (S.S.T.B., bold and telling); "Old Daddy Longlegs" (S.A.T.B., highly humorous and effective); "Ride a cock horse" (S.A.T.B., another effective part-song); "Sir Knight, sir Knight" (S.A.T.B.); "The Avon to the Severn runs" (S.S.T.B.); "When the wind blows on the sweet rose-tree" (S.A.T.B., very fine, we believe); and "The Wounded Cupid" S.A.T.B.). Miss Macirone possesses a fine vein of melody and is a skilful harmonist. As a successful teacher also her reputation stands deservedly high.

CHARLES EDWARD STEPHENS, born London, 18th March, 1821. Pianist and composer of much ability and fine taste. Nephew of the celebrated soprano vocalist "Kitty" Stephens, afterwards Countess of Essex, (1791-1882). Pupil of Cipriani Potter, J. A. Hamilton and others, a member of the Royal Academy, Trinity College, London, and other societies. An artistic composer and courteous gentleman, Mr. Stephens gained golden opinions from all. He has two glees and a part song, one of which, the glee "Come, fill ye right merrily" (A.T.T.B.); obtained a prize in 1858. The others are "The Forest Hunter's Glee" (A.T.T.B.); and "King Winter" (S.A.T.B.). In 1879 he gained two prizes from the Academical Board of Trinity College

for two string quartetts, (two violins, tenor and 'cello). Mr. Stephens was likewise a man of literary attainments. He died London, 13th July, 1893.

GEORGE BENJAMIN ALLEN (Mus. Bac.), born London, 21st April, 1822. Composer of a considerable number of songs, duets, trios, etc. Of 33 pieces we detail 13. These are, "A game at croquet" (S.A.T.B.); "Come, Robin and Nell!" (S.A.T.B.); "Down in yon green vale" (A.T.B.B.); "I love my love in the morning" (S.A.T.B., also S.S.A.); "Far from din of cities" (S.S.A.T.B.B., and S.A.T.B.); "Lovely Spring is coming!" (S.A.T.B.); "May" ("Ye warbling birds!" A.T.B.B.); "Out among the summer meadows" (S.A.T.B.); "Shepherds! would you hope" (S.S.A.A.); "Sweet warblers of Spring!" (S.S.A.); "The autumn sun looks kindly down" (S.A.T.B.); "The three plagues of life" (T.B.B.); and "The Triumph of Oberon" (S.S.A.). His general style is smooth and elegant.

HENRY ALBERT LAMBETH, born near Gosport (Hants) 15 January, 1822. Composer and celebrated organist. Pupil of that excellent organist Thomas Adams (1785-1858). Since 1853, resident in Glasgow, in which year he was also appointed City Hall organist which situation he continues to fill. From 1858-80 conductor of Glasgow "Choral Union." He has published 45 part-songs, nearly all harmonized, 6 of which we now detail "Love and the Rosebud" (S.S.A.A.T.T.B.B., is original and contains some very graceful movements, but can hardly be said to be effective as a composition); "Auld Edinburgh Cries" (S.A.T.B.—lively and telling); "The Flowers of the Forest" (old set of both words and melody S.S.A.T.B.—very

expressive, one of his best arrangements); "Green grow the rushes" (S.A.T.B.B.); "The Old Folks at Home" (S.A.T.B.,—S.C. Foster's air blended humorously with "Old Bob Ridley"); and "Waes me for Prince Charlie" (S.S.A.T.B.—which is highly popular). As both organist and pianist, Mr. Lambeth enjoys great popularity in his adopted city.

HENRY DAVID LESLIE, born London 18th June 1822, is an excellent composer and gifted conductor. In the latter capacity it is only necessary to refer to the famous choir, formed by him in 1855, which he led until 1880, and in which Signor Randegger succeeded him for some time. As a composer he has displayed both activity and talent. He has written two oratorios "Immanuel" and "Judith"; two cantatas, "The Daughter of the Isles"; and "Holyrood"; a Festival Psalm "Let God arise"!; madrigals, part-songs, trios, etc. Of 84 glees and part songs we detail one half, all well worthy of notice. His madrigal "Thine eyes so bright" (S.S.A.T.B.B.) obtained a prize in 1865. "A Dream of Calm" (S.A.T.B., also S.A.T.B.B.); "The Angel's Visit" (S.A.A.T.T.B.B.); "Arise, sweet love"! (S.A.T.B.B.); "Awake, awake! the flow'rs unfold" (S.A.T.B.); "Charm me asleep" (madrigal, S.S.A.T.B.B.); "Daylight is fading" (S.S.A.T.T.B.B.); "Down in a pretty valley" (S.A.T.B.); "Evening" ("It is the hour, A.T.T.B. also S.A.T.B.); "From your coral chambers" (S.A.T.B., effective and popular); "The Gallant Troubadour" (S.A.T.B.); "Holiday Song" (S.S.A.); "Homeward" S.A.T.B.B.); "How sweet the moonlight sleeps" (S.A.T.B.); "Hunting Song" ("Up, up! ye dames" S.A.T.B.);

"Land, ho"! (S.A.T.B.); "Love! gentle holy, pure"! (trio, S.S.T.); "The Lullaby of Life" (S.A.T.B.B.); "Memory" trio, S.S.T.—a most elegant conception; "My love is fair" (madrigal, S.A.T.B.B.); "Now the bright morning star" (S.A.T.B.); "O, gentle Sleep!" (S.A.T.B., chaste and graceful); "O! let me play the fool" (S.S.A.T.B.B.); "The Pilgrims" (S.S.T.B.); "The Rainbow" (S.A.T.B.B.); "The Rejected Lover" (A.T.B.B.); "Resurgam"! (S.A.T.B.); "Rise again, glad Summer Sun"! (S.S.A.); "Song of the Flax Spinner" (S.S.A.A.T.T.B.B.); "Soul of the Age! Shakespeare, rise"! (S.S.A.A.T.T.B.B.); "The Swallow" (S.S.A.); "The red sun is sinking" (S.A.T.B., also T.T.B.B.); "We roam and rule the sea"! (S.A.T.B.B.); "What ho! are all on board asleep"? (S.A.T.B.); "When the shades of Eve" (S.A.T.B.); "Ye mariners of England"! (S.A.T.B.); and the following arrangements, "Fire, fire, my heart"! (madrigal, S.A.T.B., (T. Morley); "Hark! the lark" (S.S.A.A., Dr. B. Cooke); "The Lass of Richmond Hill" (S.A.T.B., J. Hook); "O, happy fair"! (S.S.A., W. Shield); "Pibroch of Donuil Dhu" (A.T.T.B.B.); and "The nightingale, the organ of delight" (S.S.A., T. Weelkes). Mr. Leslie is a graceful and expressive writer and has been mainly instrumental in reviving certain choice works of the great classical composers of the past, as J. S. Bach, Carissimi, Samuel Wesley and others. Since 1890 he has retired into private life, carrying with him the respect and best wishes of all musicians.

SAMUEL REAY (Mus. Bac.), born Hexham, 17th March, 1822. Since 1864 "Song Schoolmaster" and Organist of Parish Church, Newark. Celebrated as an organ-player and

tasteful composer of part-music. Pupil of Dr. W. Henshaw, of Durham, and Mr. James Stimpson. Of his 34 part songs we mention 17, viz., "As it fell upon a day" (S.A.T.B.); "Autumn Song" ("Red o'er the forest," S.A.T.B.); "The Dawn of Day" (S.A.T.T.B.); "English Hunting Song" ("Now Night her dusky," A.T.T.T.B.B.); "Hunting Song" ("Waken, Lords," S.A.T.B.); "Huntsman, rest"! (S.S.A.T.B.); "I lov'd a lass" (madrigal, A.T.T.B.); "In an arbour green" (S.A.T.B.); "Love's Good Morrow" (A.T.T.B.); "Merrily rolls the mill-stream on" (A.T.T.B.); "O, swallow, swallow"! (S.A.A.T.T.B.B.); "See! the river flowing" (S.A.T.B.); "Soft Wind of Eve"! (S.A.A.T.T.B.); "Sweet is the breath of early Morn"! (S.S.A.T.B., most elegant and tuneful); "Take, oh, take those lips away"! (S.A.T.B.); "The clouds that wrap the setting sun" (S.A.T.B.); and "The Springs' free sunshine falleth" (S.A.T.B., very effective, and also cheap, being included in Novello's "Musical Times").

THEODORE DISTIN, born Brighton, 1823, a son of John Distin (1793-1863), the celebrated sax-horn player. Baritone vocalist and glee composer of ability and taste. He has 14 pieces, 9 of which we detail, all worthy of notice. Four of these were awarded prizes, viz., "Sing, let us sing"! (1865, A.T.T.B., also arranged for S.A.T.B.); "Bacchus! on thee we call"! (1867, A.T.T.B.); "Daughter of Heaven"! (1871, A.T.T.B.); and "Little Jack Horner" (1879, A.T.T.B.B., also S.A.T.B.); "The Fisherman's Glee" ("Oh! the gallant" A.T.T.B.); "Damon and Phillis" (madrigal, A.T.T.B., also S.A.T.B.); "My love is fair as Summer morning"! (S.A.T.B.); "The birds are singing" (A.T.T.B.); "The thirsty Earth soaks up the rain" (A.T.T.B.);

and "Twilight on the Lake" (S.A.T.B.). As a vocalist also Mr. Distin was held in considerable estimation, and sang in several operas by Balfe and others. He died 12th April, 1893.

WILLIAM RICHARD BEXFIELD, (Mus. Doc.), born Norwich, 27th April, 1824. Organist and vocal composer of great merit. His oratorio "Israel Restored" is highly spoken of, and both as an organist and composer he was much admired. We know of but three pieces of his, two glees, both of which obtained prizes, viz. "The Death of Hector" (1851, A.T.T.B.); and "Let us drain the nectar'd bowl"! (1852, A.T.T.B.); and a trio "She never told her love" (S.S.S.). He died London, 29th Oct., 1853, in the very zenith of his reputation.

JAMES COWARD, born London, 25th January, 1824. Organist, basso and glee composer of taste and ability. He gained *at least* as many as 14 prizes out of a total of 39. These are "Queen of the solemn thought"! (1845, A.A.T.T.B.); "Fair and young" (1846, A.T.T.B.); "Soft twilight"! 1846, A.T.T.B.); "Ode to Spring" (1847, A.T.T.B.); "Hail, blushing goddess"! (1850, A.T.T.B.); "Contentment" (1851, A.T.T.B.); "Hail to thee, thou merry month of May"! (1852, A.T.T.B.); "Blythe is the bird" (1853, A.T.T.B.); "The Skylark" (1855, A.T.T.B.); "As it fell upon a day" (1856, A.T.T.B.); "Clora is sleeping in her bower" (1857, A.T.T.B.); "I strike the lyre"! (1865, A.T.T.B.); "Delightful scene"! (1867, voices not stated); and "Ah, fading joy"! (madrigal, S.S.A.T.B., but the year not known). Other glees of his are "Again the balmy Zephyr" (A.T.T.B.); "Away, away, to the Summer woods"! (A.T.T.B., also S.A.T.B.); "Furl

up the flag"! (A.T.T.B.B.); "Lady! I come to thee" (S.A.T.B.); "Take thy banner" (A.T.T.B.B., also S.A.T.B.); "Wake Music then"! (A.A.T.T.B.); and "Wake the lay" (S.S.A.). We have detailed 21 glees, etc., which will convey a pretty fair idea of this composer's ability. Coward displayed much elegance of style, and it is matter of regret that no cheap edition has yet appeared of his male voice glees. He died London, 22nd January, 1880.



CHAPTER XXI.

J. MERRYLEES TO W. C. MACFARREN.



MERRYLEES, JAMES, born Paisley, 10th April, 1824. An amateur musician of strong original genius and culture. He has written many part songs, besides anthems, songs, etc., and in 1871 and '72 gained two prizes, the first a silver medal for a hymn tune, the other a gold medal for an anthem. Out of 52 part songs we know of, 3 are original, viz., "Beautiful in Fading" (S.A.T.B., words by his wife, which we believe was his last composition); "Merry Warblers"; and "Sweet Rose"! (both S.A.T.B.). These all display taste and musical feeling. His arrangements are generally good and musicianly, but not a few of them are harmonized according to the old Greek "modes," a peculiarity which renders them less popular than they would otherwise be. Merrylees was a modest, genial man who was much esteemed by those who could appreciate his musical abilities, and his wife wrote the poetry of many sweet lyrics, some of which were wedded to music by composers of standard excellence. Mr. Merrylees died at Dullatur, 31st Oct. 1891.

GEORGE WILLIAM MARTIN, born London, 8th March, 1825 (some say 1828, in which

case he would be only 17 when he gained his first prize !) was another prolific and successful composer of glees. For several years conductor of the *National Choral Society*. Martin gained 9 prizes for the following glees (out of 74 pieces), "Is she not beautiful" ? (1845, A.T.T.B.B.); "As a garland" (1849, A.T.T.B.); "Adieu, sweet Peace" ! (1854, A.T.T.B.); "Sisters sweet, and Mothers mighty" ! (madrigal, S.A.T.B., 1854) ; "Sweet minstrel of the Woods" ! (1855, A.T.T.B.) ; "All hail, thou lovely Queen of Night" ! (1856, A.T.T.B.) ; "Now the golden Morn aloft" (1856, A.T.T.B.) ; "Meek Twilight" (1857, A.T.T.B.) ; "The Merry Month of June" (1857, A.T.T.B.) We detail 16 more—25 in all—about a third part, "As the stream that shineth bright" (madrigal, S.A.T.B.) ; "Beautiful Spring" (S.A.T.B.) ; "Busy, curious, thirsty fly" ! (madrigal, S.A.T.B.) ; "Come, let us all a-Maying go" ! (madrigal, S.S.A.T.B., also S.A.T.B.) ; "The Cuckoo" (S.A.T.B.) ; "The Echo" (S.A.T.B.) ; "Forward, still forward" ! (T.T.B.) ; "Haste, ye soft gales" ! (A.T.T.B., also S.A.T.B., graceful and tender) ; "Let not dull, sluggish Sleep" (S.A.T.B.) ; "Nature's Queen" (S.A.T.B.) ; "Opprest with grief" (A.T.B.) ; "Our Saxon Fathers" (S.A.T.B., also S.S.A.A.T.B., vigorous and effective) ; "The Rifle" (S.A.T.B., bright and telling, but would have been better if set for male voices) ; "Song to Spring" ("Roses red" S.A.T.B.) ; and his arrangements of "The last Rose of Summer" (S.A.T.B.) ; and Stevens' glee "The cloud-capt towers" (S.S.A.T.B.), which display more originality and taste in their treatment than is usually met with. It is to be regretted that this clever composer died in a state of destitution at Wandsworth, in an Hospital, 16th April, 1881.

WILLIAM SPARK, (Mus. Doc.), born Exeter, 28th Oct., 1825. Celebrated as an able organist and good composer. Since 1860, organist of Town Hall, Leeds, to which city he had gone in 1850 as choir master of St. George's Church. Pupil of that excellent organist and gifted composer Dr. S. S. Wesley. In 1869 Dr. Spark established "The Organist's Quarterly Journal" an admirable work, to which he himself contributes occasionally, and which has been the medium through which many excellent compositions have been introduced to the public. He has written an "Ode to Labour"; a cantata, "Trust and Triumph"; anthems, part-songs, etc. Of these latter he has 24 of which we detail half, "Cheer for all the Sons of Toil!" (S.A.T.B.); "Deutschland and Freedom evermore"! (S.A.T.B.); "English Beauty" (S.A.T.B.); "Garibaldi's National Hymn" (A.T.T.B.); "Great Apollo, strike the lyre"! (S.A.T.B.); "Hail, Britannia!" (S.A.T.B.); "Hail, Masonry Divine!" (S.A.T.B.); "Merrily the bells ring out" (S.S.T.B., lively and jubilant); "O, harmony! to thee" (S.A.T.B.); "The Spirit of Britannia" (S.A.T.B.); "We may laugh and we may sing" (S.A.T.B.); and a harmonized set of "Corn Rigs" (A.T.T.B.) As a player Dr. Spark is among the best in England.

SIR ROBERT PRESCOTT STEWART, (Mus. Doc.), born Dublin, 16th December, 1825. Talented composer, organist and musicographer. In 1861 appointed Musical Professor to Dublin University in the room of Dr. John Smith (q.v.) and he was also conductor of the University Choral Society, and well-known and valued as an able lecturer. Of 25 glees etc., 6 were awarded prizes. "O, nightingale, that on yon bloomy spray" (1848,

A.T.B.B.); "The Dream" (1851, S.A.T.B.); "Haymakers' Song" (1851, (S.A.T.B.); "Earth! fling off thy wintry wildness" (1855, A.T.T.B.); "O, Phœbus! down the western sky" (1856, A.T.T.B.); and "Heidelberg" (1869, A.T.T.B.). Other 13 are, "A maid reclin'd beside a bank" (S.A.T.B.); "A hundred years ago" (S.A.T.B.); "Could I keep Time from flying" (T.T.B.B.); "Descend, ye Muses!" (A.T.B.B.); "The Fairest Flower" (S.A.T.B., graceful and effective); "Go, tuneful bird!" (quartet, S.A.T.B.); "Love leads us captive" (trio, S.S.T.); "The Reason Why" (A.A.T.T.B.B.B.B., a fine specimen of the lively and convivial glee); "'Tis May-time!" (S.A.T.B.); and his arrangements of "A voiceless sigh" (S.A.T.B. to Mr. Salaman's expressive melody); "The Bells of St. Michael's Tower" (S.A.T.B.B., W. Knyvett—a most spirited and effective setting); "The Cruiskeen Lawn" (S.A.T.B.B.); and "The wine-cup is circling in Almhín's hall" (S.A.T.B.B.) Sir Robert was a composer of elegant taste, and took a lively and intelligent interest in musical matters. He wrote various articles upon composers of the past, upon whose career he frequently threw not a little light. He died Dublin on 24th March, 1894, universally regretted.

WILLIAM ROBERT BROOMFIELD, born Inveraray, 14th October, 1826. Composer and didactic writer. In 1863 he published "The Principles of Ancient and Modern Music," and about 1857 a small, but well written "Manual of Harmony" had appeared, which added much to his reputation. About 1848-52 he edited a collection of harmonized "National Songs," which reflected credit upon him as a tasteful and accomplished harmonist. Of 110 part songs we mention 8

of his best, viz., "Careless of love" (W. Lawes); "Gloomy winter's now awa'" (A. Campbell); "The Miller's Daughter"; "O, Bothwell Bank!" (J. Fergus); "Thou art gane awa' frae me, Mary!"; "Thou bonnie wood o' Cragie-lea!" (James Barr); "Waes me for Prince Charlie;" and "What cruel pains Corinna takes" (V. Snow, all for S.A.T.B.) Unfortunately Broomfield fell into dissipated habits, which probably shortened his days. He died Aberdeen, 17th October, 1888, aged 62.

HENRY HILES, (Mus. Doc.), born Shrewsbury, 3rd Dec., 1826. A composer of genius, a good organist and excellent didactic writer. He has produced an oratorio "The Patriarchs"; a cantata "Fayre Pastorel"; many good organ pieces, several of which were awarded prizes by the College of Organists, and 29 glees, trios, etc. Of these last we now detail 16, of which one was successful in gaining a prize in 1878, "Hush'd in death the Minstrel lies!" (A.T.B.B., also arranged for S.A.A.T.T.B.B., a most beautiful setting); "The Calm of the Sea" (S.A.T.B., containing some bold choral effects); "Gather ye rosebuds" (S.A.T.B.); "Hither, hither, Swains"! (S.S.A.A.); "It was a lover and his lass" (S.A.T.B.); "Laughter and music sweet" (S.A.T.B.); "The Morning Wind" (S.A.T.B.); "Open, oh, Heaven"! (trio, S.S.A.); "Spring" ("Hark! how the birds" S.A.T.B.); "The Summer's Call" (S.S.A.A.); "The golden hair that Galla wears" (S.A.T.B.); "The tender dew" (madrigal, S.A.T.B.); "To the Ocean now I fly" (S.S.A.A.); "We shepherd swains" (T.T.B.B.); "When twilight dews are falling" S.A.T.B.); and "The Wreck of the Hesperus" (A.T.B.B., also for S.A.T.B.). Dr. Hiles is a thoroughly effective writer,

alike in the bold or the cantabile style. His "Grammar of Music" is bold, lucid and independent in its statements, and quite recently (1893) he distinguished himself as the champion of a greater amount of freedom from the fetters imposed upon students of so much compulsory counterpoint, by carrying a resolution to that effect by a sweeping majority at a meeting of *The National Society of Musicians*.

HENRY LAHEE, born Chelsea, 11th April, 1826. Pianist and tasteful composer of part-music. Pupil of Sir W. Sterndale Bennett, Goss and Lucas. He has 36 glees, &c., of which the following 8 gained prizes, viz., "Now the bright morning star" (1855, A.T. T.B.); "Hark! how the birds" (madrigal, 1865, S.S.A.T.T.B.); "Hence, loathed Melancholy!" (1878, S.S.A.T.B.); "Away to the hunt!" (1879, S.A.T.B.); "Love, in my bosom" (madrigal, 1880, S.S.A.T.B.); "Ah! woe is me!" (madrigal, 1884, S.S.A.T.T.B.); "Spring, the sweet spring!" (1886, voices not stated); and "Shepherds, rise!" (1889, A.T. T.B.) We detail 15 more, "Ah! how skilful grows the hand" (quartett, S.A.T.B.); "All ye woods and trees" (madrigal, S.S.A.T.B.); "The Bells" (S.S.A.A.T.T.B., bold and brilliant); "Excelsior!" (S.A.T.B.); "Go, when the morning shineth" (S.A.T.B., chaste and expressive); "I lov'd a lass" (S.A.T.B.); "Labour" ("Ho, ye! who at the anvil," S.A. T.B.); "Never say fail!" (S.A.T.B.); "Sail forth into the Sea of Life!" (trio, S.S.A., graceful and pretty); "Spring" ("Oh! the Spring," S.A.T.B.); "Sweet Content" (S.A. T.B.); "The Thresher" (S.A.T.B.); "The Unfaithful Shepherdess" (S.A.T.B.); "Waiting for the May" (S.A.T.B.); and "When twilight's parting flush" (S.A.T.B.) His cantatas "The Building of the Ship"; and

"The Sleeping Beauty" have been much admired.

WALTER CECIL MACFARREN, born London, 28th Aug., 1826. Brother of Sir G. A. Macfarren (q.v.) Pupil of Cipriani Potter and W. H. Holmes. Since 1846 a Professor at the R.A. of Music. A composer of elegant and classical taste. Of his songs we may name the "Linnet Song" and "Awake, O, heart" for soprano, and "The Willow Tree" and "Flow down, cold rivulet" for contralto, while among the best known of his piano works are "24 Studies, in 4 Books"; 1st and 3rd, "Suites de Pièces"; "Rondinos Grazioso, Espressivo, Scherzando, and Patetico"; "Concertstück for Piano and Orchestra," "Impromptu Gavotte"; "Gavotte in G," (published by Banks of York and very popular) "Bourrée Nouvelle" etc. He has also edited the pianoforte works of Mozart, Beethoven's Sonatas, and an excellent series of pianoforte pieces entitled "Popular Classics." As a teacher his reputation stands deservedly high, and among his pupils are Miss Maude Valérie White, Miss Dora Bright, Miss Ethel M. Boyce, Messrs. Fred Westlake, Charlton Speer, T. Mottley and many others. Of 38 part songs by him we quote 20. Two of these obtained prizes in 1850 from Messrs. Novello, in connection with their "Part Song Book." "The Emigrant's Song" (S.A.T.B.); and a "Harvest Song" (S.S.T.B.); but, as frequently happens, Mr. Macfarren's prize compositions are far from being his best. "Autumn" ("The Autumn skies," T.T.B.B.); "The Curfew" (S.A.T.B.); "Dainty Love" (S.A.T.B., airy and humorous); "The Fairies" (S.A.T.B., lively and tripping, a most effective setting); "Good night, good rest"

(Madrigal, S.A.T.B.); "Hence, all ye vain delights"! (S.A.T.B., a fine, musicianly setting); "Hunting Song" ("Up, up! ye dames" (S.A.T.B. full of life and vigour); "Lover's Parting" (S.A.T.B.); "Night, sable goddess" (S.A.T.B., solemn and impressive); "O lady leave thy silken thread" (S.A.T.B.); "Pibroch of Donuil Dhu" (T.T.B.B.); "Shepherds all and maidens fair"! (S.A.T.B., bright and graceful); "Sleep, the bird is in its nest" (S.A.T.B.); "Swallow, swallow, hither wing" (S.A.T.B.); "The stars are with the voyager" (T.T.B.B.); "The Warrior" (S.A.T.B.); "Windlass Song" (T.T.B.B.); and "You stole my love" (S.A.T.B., full of sportive but refined humour). All of the above can be warmly recommended for elegance, vigour and expression. As a composer for the pianoforte Mr. Macfarren displays refined taste and skilful musicianship. From (1873-80) he conducted the concerts at the Royal Academy with much acceptance.



CHAPTER XXII.

J. B. CALKIN TO W. H. CUMMINGS.



JOHN BAPTISTE CALKIN, born London, 16th March, 1827. Organist and vocal composer of great merit. Son of James Calkin (1786-1862), pianist and composer of ability, while his uncle Joseph (1780-1846) was a good player on the tenor. Mr. Calkin's part songs only number 8, but these display graceful fancy combined with a bold yet unconventional style. They are "Breathe soft, ye winds" (A.A.T.T.B.B.—also S.A.T.B.); "The Chivalry of Labour" (S.S.A.T.B.); "Come, fill my boys!" (A.T.T.T.B.); "Echoes" ("Still the angel stars," S.A.T.B.—also for A.T.T.B.); "My lady is so wondrous fair!" (A.T.T.B.—also S.A.T.B.); "Night-winds, that so gently flow!" (A.T.T.B.—also S.A.T.B.); "To a Redbreast" (S.A.T.B.); and "Up, brothers, up!" (S.A.T.B.) Some at least of the above are worthy of more attention than they have hitherto received.

JOHN FOSTER, born Staines, August 1827. An excellent alto vocalist. Pupil of Sir G. J. Elvey. His glee "Sweet Queen of Autumn!" (A.T.T.B.) obtained a prize in 1852. He has also adapted two madrigals by John Bennet

for male voices, viz., "Flow, O, my tears!" (A.T.B.B.); and "When as I look'd" (A.T.T.B.) We are not aware of his having published any others. In 1863 he issued "Psalms and Hymns, adapted to the Services of the Church of England." Since 1856 he has been Gent. of the Chapel Royal and Lay Vicar at Westminster Abbey.

THOMAS LEESON SELBY, born Nottingham, 1827. Violinist, composer, and conductor. Pupil of Henry Farmer for violin. In 1855 he was a member of the "Anemonic Union," being selected as pianist and contra-bassist, by Mr. H. Nicholson, the flautist, the other members being Messrs A. Nicholson, oboe, Baumann, bassoon, Lazarus, clarinet, and T. and C. Harper for trumpet and horn. We only know three glees by Mr. Selby, all of them prize ones. These are, "Joy is fled"! (1854, T.T.B.B.); "Old England is roused"! (1855, T.T.B.B.); and "I love to view the blooming May"! (1886, voices not stated.) [Whether male altos are *scarce* in the Nottingham district we are not aware, or it may be owing to some other cause, but it seems strange that *all* the prize glees given for male voices by the Nottingham "Anacreontic Society" so far as we are aware, have been written for T.T.B.B.! Doubtless the members of that club have a right to please themselves, but we apprehend few outsiders who are conversant with the subject will share their opinion that such a combination of male voices is the most effective.]

ALFRED MONTEM SMITH, born Windsor, 13th May, 1828. Tenor vocalist and glee composer. Pupil of Sir G. J. Elvey. Gent. of Chapel Royal, Vicar Choral at Westminster Abbey, and Professor of Singing at the R.A.M. and Guildhall School of Music. We

know of only 7 glees by this composer, *all* prize ones—but can only give dates for three, the composer himself being unable to supply the others. These are “Sweet Zephyr”! (1868, A.T.T.B.B.); “Ye Nightingales”! (1869, A.T.T.B.); and “At the dawn of life’s day” (1881, A.T.T.B.B.); the others being “Come, my darling”; “The Curfew”; “Hence, smiling mischief”!; and “O, tuneful voice”!—all for A.T.T.B. Mr. Smith possessed a fine tenor voice and sung for many years with much acceptance at many of the best concerts. He was a member of the London “Glee and Madrigal Union,” the others being Miss Marian Moss, Messrs. John Foster, J. Wilbye Cooper and William Winn, which was formed after the dissolution, (or inaction) of the first (which consisted of Mad. Endersöhn, Mrs. Lockey, Messrs. Lockey, Hobbs and Henry Phillips). Both of these “Unions” sang finely and displayed high artistic taste. As a composer Smith was elegant and refined. He died London, 6th May, 1891.

WILLIAM WINN, born Bramham (Yorkshire), 8th May, 1828. A most excellent baritone vocalist and glee composer of cultured taste and ability. From 1864-88 Gent. of the Chapel Royal, and from 1867-88 Vicar Choral at St. Paul’s. In addition to being for some time associated with Mr. Montem Smith (q.v.) in one of the “Glee and Madrigal” Unions, Mr. Winn was also connected some years later with another, the rest of the party being Miss J. W. Wells, Messrs. T. Baxter, W. Coates and Edward Land. Of Winn’s 4 glees, 3 gained prizes, viz., “Go, rose! my Chloe’s bosom grace” (1870, A.T.T.B., a most beautiful glee); “Who falls in fight” (1871, A.T.T.B.); and “Life” (“Like to the fall-

ing of a star" 1880, A.T.T.B.); a fourth glee being "Autumn" ("What bliss to life can Autumn yield?" A.T.T.B.B.) As a vocalist Winn was famous for his pure intonation, and clear articulation, which made his singing not only pleasing but profitable to those who desired to study musical declamation. He died London, 4th June, 1888, deeply regretted by all who knew him.

DAVID COLVILLE, born Campbeltown, 15th January, 1829. Composer, editor and educationist. Mr. Colville, in conjunction with George Bentley, established in 1863, the "Letter Note Method" of singing, by prefixing the Solfa initial to each note of the Staff Notation, to facilitate reading at sight. He also edited two collections of part music, viz., "Choral Harmony" (about 1855), and "Amphion" (1861). Of 41 part-songs we detail 13, viz., original "The Fountain"; "Gentle Spring"; "The Reapers"; and "The Summers' Call" (all S.A.T.B.); and the following arrangements "Foresters, sound" (Sir H. R. Bishop, S.A.T.B.); "Hark! the hollow woods" (J. S. Smith, S.A.T.B.); "Lovely seems the Moon's fair lustre" (Dr. Callcott, S.A.T.B.); "The Minute Gun at Sea" (M. P. King, S.A.T.B.); "Oh, lady fair!" (T. Moore, S.A.T.B.); "Our Country!" (W. Shield, T.T.B.B.); "Rosy May!" (Neil Gow, S.A.T.B.); "The Sea!" (Neukomm, S.A.T.B.); and "The dazzling air" (C. S. Evans, S.A.T.B.)

WILHELM MEYER LUTZ, born near Kissingen, 1829, has resided in England since 1848. Organist, teacher, conductor and composer. His cantata, "Herne the Hunter," was well received and he has composed several Masses, a set of 5 four-part songs (1854) etc., etc. We detail 10 pieces out of 18 of his part

music. "By the glow-worm's "feeble light" (Madrigal, A.T.T.B.B.); "Endymion" (T.T.B.B.); "Hither from glade or sylvan shade" (S.S.A.A.); "Hold! you wish to fight, I see"! (trio, S.T.B.); "Hope, heav'nly Maid"! (S.S.A.); "Hunting Song" ("Awake, lords and ladies"! A.T.B.B.); "Merry, laughing girls"! (S.S.A.); "My Mary of the curling hair"! (T.T.B.B.); "Sound tabors"! (S.A.T.B.); and "When my thirsty soul" (T.T.B.B.). Since 1883 Herr Lutz has been organist and choir master at St. George's R.C. Cathedral, London.

(CAVALIERO) CIRO ERCOLE PINSUTI, born Sinalunga, 9th May, 1829. Pupil of Rossini and others. A most graceful and talented composer, chiefly of songs and part music. He also wrote two operas, "Mattia Corvino"; and "Il Mercante di Venezia." Of his 73 part songs we quote 40, many of them gems of the purest water. "Le Allemanne" (trio, S.S.A.); "Le Alpigiane" (S.S.A.); "Bridal Chorus," ("Fairest flowers," S.S.A., also S.A.T.B.); "The Caravan" (S.A.T.B.); "Cheerfulness" ("Let me play the fool," A.T.B.B.); "The Crusaders" (S.A.T.B., effective and musicianly); "Dimmi Ebreo"! (trio, T.B.B.); "Eldorado" (S.A.T.B.); "Fair land, we greet thee"! (S.S.A.T.B.); "Le Fiorentine" (S.S.A.); "Good night, beloved"! (S.A.T.B.); "How dear to me" (A.T.B.B.); "In April-time" (S.A.T.B.); "L'Inglese" (S.S.A.); "In this hour of soften'd splendour" (S.A.A.T.B., a truly graceful conception); "Kind Words" (S.S.A.); "Moonlight and Music" (S.A.A.T.T.B.); "Now the bright morning star" (S.S.A.); "O, Night! most blessed" (S.A.T.B.); "O, people of this favour'd land"! (S.S.T.B.); "The Parting Kiss" (S.A.T.B.); "The Rhine-Raft Song" (S.A.T.B.,

bright and effective); "La Seperazione" (S.A.T.); "Song to Pan" (S.A.T.B.); "Spring Song" ("I sat beneath the Abeles," S.A.T.B.—a model of elegance and brilliancy); "Stradella" (S.S.A.T.T.B.)—a powerfully-written piece, in which dramatic fervour contrasts with the refined grace and passion of the lovers); "Tell me, Flora" (S.A.T.B.); "Tell me not, in mournful numbers" (S.S.A.—also S.A.T.B.); "Tell me, where is Fancy bred?" (A.T.B.B., also S.A.T.B.); "There is a Reaper" (S.S.A.); "The Sea hath its pearls" (S.A.T.B.—another gem); "Think of Me!" (S.A.T.B.); "Tranquil River!" (S.S.A.); "Two Angel Hands" (madrigal, A.T.B.B.); "The Two Spirits" (S.A.T.B.); "The Watchword" (S.A.T.T.B.); "We'll gaily sing and play" (S.A.T.B.—introducing the popular air of "The Last Rose of Summer"); "When hands meet" (S.A.T.B.—deservedly popular); "Where wavelets rippled gaily" (S.A.T.B.); and "I Zingari" (S.S.A.) As a song writer, too, Pinsuti has made his mark in such fine, imperishable songs as "I fear no foe!"; and "The Raft"; and but little inferior perhaps, "The Nightless Land"; "The Land of Rest"; "Laddie"; and "The Outpost." Of "I fear no foe!" it may be said that hardly *one* such song appears in a century! Pinsuti, who resided in England from 1840, died at Florence, March 10th, 1888.

EARL BEAUCHAMP (FREDERICK LYGON), was born 10th Nov. 1830. This nobleman was a musical amateur of considerable ability and cultured taste, as well as a liberal patron of art. In 1866 his finely-written glee, "Oh! how much more doth Beauty beauteous seem" (A.T.T.B.); was awarded a prize. His lordship died 19th Feb., 1891.

RANULF HAKING (Mus. Doc.), born about 1830. Rector for some time of Eaton Gray, Malmesbury. Vocal composer of considerable ability. Out of 12 pieces 2 obtained prizes, "Twine no more the cypress wreath" (1855); and "Oh! pleasant is the fisher's life" (1864, both A.T.T.B.). We detail other 5, "By the mossy fountain" (S.A.T.B.); "The lark now leaves" (S.A.T.B.); "The Old Woman's Wooer" (S.A.T.B. and T.T.B.B.); "Song of the Old Bell" (S.A.T.B. and T.T.B.B.); and "The Winds' Errand" (S.A.T.B. and T.T.B.B.)

WILLIAM HUME, born Edinburgh, 25th Sept., 1830. Son of Alexander Hume (q.v.). Vocal composer, critical writer and teacher. For many years resident in Glasgow, during a considerable portion of which time he was musical critic to the "Bailie" and other papers. He has as many as 103 part-songs (about 80 of which are harmonized), 18 of which we detail, "Answer me, burning stars!" (S.S.A.T.T.B.); "Faithless Sally Brown" (S.A.A.T.T.B.B., a very effective setting of Hood's amusing song); "Good morrow to the hills again!" (S.A.T.B., bright, cheery and expressive); "In the merry month of May" (or "Phillida and Corydon," madrigal, S.A.T.B., lively and telling); "Now at moonlights fairy hour" (S.A.T.B.); "Now the golden Morn aloft" (S.A.T.B.); "Once more a welcome to the woods"! (S.A.T.B. an elegant and expressive conception); "The Return of May" (S.A.T.B.); "Shall I, wasting in despair" (T.T.B.B.); and "Song of the Summer Winds" (S.S.T.B.) Also harmonized "Barney Brallaghan" (S.A.T.B., Blewitt); "Caller Herrin'" (S.A.T.B., Nath. Gow, of this he has *two* sets, but we prefer that which is printed in Lang's "Union")

notation); "Duncan Gray" (S.A.T.T.B.); "Life's a varied, bright illusion"! (S.A.T.B., Spohr); "Maggie Lauder" (S.S.A.A.T.B.B., of this he has *also* two, the other being for S.A.A.T.B.); "Rory O'More" (S.A.T.B., Lover); "The cloud-capt towers" (S.A.T.B., Stevens); and "The Woodpecker" (S.A.T.B., M. Kelly.) He has also produced two cantatas, "The Call to Battle"; and "Blind Bartimæus"; and several anthems, hymn tunes, etc., but is best known by his part songs and as a teacher of the violin, to which he has of late years devoted much of his time.

THOMAS HARRIS McDERMOTT, born about 1830? Vocal composer of some ability. In 1858 he published a set of "Twelve Vocal Quartetts." In all we know 15 pieces of his, 5 of which we quote, "Angels watch thy slumber" (S.A.T.B.); "I know a Maiden" (A.T.B.B.); "O, mistress mine"! (A.T.B.B.); "The Shepherdess" (A.T.B.B.); and "Stars of the Summer night"! (A.T.B.B.) Of these we can only speak at second hand, but believe they show fair ability.

WILLIAM HAYMAN CUMMINGS, born Sidbury (Devon), 22nd August, 1831. Tenor vocalist, elegant composer, antiquary and litterateur. Of his 20 glees 5 have been awarded prizes, viz., "Oh, thou sweet bird!" (1850, A.T.T.B.); "Ye gentle Muses!" (1853, A.T.T.B.); "Good Night" (1854, A.T.T.B.); "Song should breathe" (1861, A.T.T.B.); and "Oh! the Summer Night" (1866, A.T.T.B.B.) Other 8 are, "A land where beauty cannot fade" (trio, S.S.T.); "Break forth, thou radiant" (S.A.T.B.); "Come, silent Ev'ning"! (A.T.T.B.); "Hark! the soft bugle" (S.S.T.B.); "Love is a sweet, yet a cruel thing"! Madrigal, S.S.A.T.T.B.); "Oh! were I but

a drop of dew " (S.A.T.B.); " On a day (alack the day !) (S.A.T.B.) ; and " Tears, idle tears" ! (A.T.T.B., which displays refined taste and grace). Mr. Cummings is an enthusiastic admirer of Purcell and has laboured assiduously to make that excellent composer better known among his countrymen, having edited one or two works for the " Purcell Society." He also wrote a series of highly-interesting articles, in the pages of the " Musical Times " (1878), on the history of the melody of " God save the King," which seem to strengthen the claim of Dr. John Bull as the composer of the original, afterwards altered, and possibly improved, by Henry Carey and others.



CHAPTER XXIII.

T. A. WALLWORTH TO J. F. BARNETT.



THOMAS ADLINGTON WALLWORTH born Liverpool, 18th January, 1831. Baritone vocalist, composer and professor of singing. A pupil of the Royal Academy and for several years engaged with the Pyne and Harrison Opera Company, Mr. Wallworth met with high acceptance as a vocalist. His opera "Kevin's Choice" was performed at the Adelphi Theatre, London, and exceedingly well received. As a teacher, it may suffice to say that such popular artistes as Madame Alwina Valleria and Miss Lucy Franklein were pupils of his. He has 5 part songs, one of which gained a prize in 1865, the glee, "Up, sailor boy!" (A.T.T.B. also written for S.A.T.B.); the others being "O dearest Kathleen!" (quintett, S.S.T.B. B.); "Father! I'm young" (trio, S.T.B.); "Hark! the clock the hour is striking" (trio, S.T.B.); and a harmonized part song "Welcome home the bride!" (S.A.T.B.) Mr. Wallworth is a Professor at the Guildhall School of Music and has produced several didactic works of some importance.

WILLIAM JOSEPH WESTBROOK (Mus.Doc.), born London, 1st January, 1831, organist,

composer and musicographer. Composer of 24 part songs. His madrigal "All is not gold that shineth" (S.A.T.T.B.); obtained a prize in 1865. Of his others 13 more are original and 10 arranged. We detail 10 of these, viz., "Burly Winter" (S.A.T.B.); "Dream baby dream" (S.S.A.); "Fall on us, O Night" (S.A.T.B.); "Holly Berries" (S.A.T.B.); "Lady, sing no more!" (S.A.T.B.); "The Little Voice" (S.S.A.); "Love for Love" (T.T.B.B.)! "Star that bringest home the bee" (S.A.T.B.) and harmonized "In yonder glade" (S.S.A., Taubert); and "The Maybells are ringing" (S.S.A.B., Handel). Dr. Westbrook wrote many compositions for the organ and was much esteemed as a teacher. He died quite recently at Sydenham on March 24th, 1894.

GEORGE BENJAMIN ARNOLD, (Mus. Doc.) born Petworth, 22nd Dec. 1832. Organist at Winchester Cathedral since 1865. Vocal composer of ability and taste. He has written an oratorio "Ahab"; a set of "Six Part Songs," anthems, etc. We subjoin a detail of his 10 glees, one of which "Harmony, sweet harmony"! (A.T.T.B.), gained a prize in 1862. "Farewell"! (S.A.T.B.); "Live like the rose" (S.A.T.B.); "Music, when soft voices die" (A.T.T.B.); "My dainty Chloris"! (madrigal, S.A.T.B.); "No jewell'd beauty is my love" (A.T.B.B.); "Oh, heart of deep unrest"! (trio, S.S.T.); "O, Queen of Love"! (madrigal, S.S.A.T.B.); "Thou soft flowing Avon"! (S.A.T.B.); and "Tricks of Love" (A.T.T.B.). Besides being an effective vocal writer Dr. Arnold has shown himself to be possessed of sound judgment and independent mind in matters connected with music.

WILLIAM MOODIE, born Bonhill (Dunbarton-

shire), 19th April, 1833. A talented composer, able conductor and popular teacher. From 1864-77 choir-master at Lansdowne, U.P. Church, Glasgow, 1877-89, at Barony Church and 1889-91 at East Pollokshields, F.C. when he retired. From about 1873-81 conductor of the "St. George's Choral Union," a Society which did much good work in Glasgow, while under his bâton, by introducing new or reviving old music of a classical description. Of his 38 part songs we proceed to detail 16, "Afton Water" (S.A.T.B.); "The Auld Man" (S.S.A.A.T.B., full of mirth-provoking Scottish humour); "The Cavalier" (S.A.T.B.); "John Barleycorn" (S.A.T.B.); "O, stay! sweet-warbling woodlark" (A.T.T.B., also S.A.T.B., an elegant effusion, displaying imagination and taste, but written in a somewhat uncommon tonality); "Scroggam" (S.A.T.T.B., wildly-humorous to words of Burns); "Thou ling'ring star"! (S.A.T.B., sweet and artistic, tho' possibly wanting in fervour); "Willie Wastle" (S.A.T.B., one of the most glorious creations of the broadly-humorous we have seen, and cleverly written withal, the time from the first bar to the last being alternately in triple and binary time! It is a perfect inspiration and is immensely popular. The above 8 are original. Of his arrangements there are "The Bonnie Brier Bush" (S.A.T.B., a most effective setting of the "humorous version of the words"); "Donald" (S.A.T.B.); "Kate Dalrymple" (S.A.T.B.); "Lament of Flora Macdonald" (S.A.T.B.); "The land o' the Leal" (S.S.A.T.B., chaste and expressive); "My Mither ment my auld breeks" (S.A.T.B.); "Whistle o'er the Lave o't"; and "The Wonderfu' Wean" both (S.A.T.B.).

ARTHUR HUGH DALRYMPLE PRENDERGAST, born London, 28th June, 1833. Conductor

of "The Lombard Amateur Musical Society" and secretary to the "Bach Choir." A glee and madrigal composer of great merit. He has published 19 pieces, 12 of which we quote. One of these obtained a prize in 1880, the madrigal, "Hark! how the cheerful birds" (S.S.A.T.B.); "A garden is my lady's face"! (A.T.B.B.); "My love is now awake"! (S.A.T.B.); "O, Mistress mine"! (madrigal, A.T.B.B.); "Phyllis dyes her tresses black" (A.T.T.B.); "Song of the Silent Land" (A.T.B.B., and another set, (different music); S.S.B.); "Sweet Western Wind"! (S.A.T.B.); "Take, oh, take those lips away"! (A.T.T.B.), "When as she smiles" (madrigal, S.S.A.T.T.B.); "When, for the worlds' repose" (A.T.B.B.); and "The Wines" (A.T.B.B.). Several of these have met with much acceptance among our part-singers.

(PRINCE) EDMOND JEAN MARIE MELCHIOR DE POLIGNAC, born 19th April, 1834. An amateur composer of elegant taste who, in 1866, obtained a prize for his beautiful part song "The Swallow" ("Gentle bird of rapid wing"—S.A.T.B.). This was published by Messrs. Novello in their *Musical Times* and can be warmly recommended to choral societies.

FREDERICK MEATEN, born about 1835, was an excellent organist and composer of refinement. For a few years organist of St. John's Episcopal Church, Edinburgh, where he also occasionally played at concerts, being an able and sympathetic accompanist. We only know of 3 of his published part-songs, but he had many more in MS. which were of considerable merit. One of these, "Gently sailing o'er the tide" (S.A.T.T.B.) was awarded a prize in 1858. "Rejoice, O English hearts!" (A.T.B.B. is bold and spirited) and "Days of Childhood," (S.A.T.B.)

altho' more juvenile in style has pensive grace and fancy. About 1860? Meaten published a small collection of "Organ Voluntaries" (W. Hamilton, Glasgow—now scarce) of a graceful and pleasing description. About 1859 he quitted Edinburgh for England and died at Brighton, 30th June, 1863.

EDMOND SAVARY, born Sedan, 1835. A descendant of the renowned ancient family of Savary de Rovigo. Composer and celebrated teacher who, since 1877, has resided in Jersey, where as a teacher he is held in high estimation. In 1861 his part song "La Brigantine" (T.T.B.B.) obtained a prize, and is said to be a fine composition. M. Savary has also written a great number of very effective pieces for pianoforte and violin.

BENJAMIN CONGREVE, born about 1836. Part-song composer of some ability. We know of but 8 in all of his pieces. One of these, "The Fisherman" (S.A.T.B.), gained a prize in 1859. Other 4 are "Away to the woods"!; "Floating along o'er the crystal"; "Harvest Home"; and "May" ("All Nature now," all for S.A.T.B.). Mr. Congreve died London, 23rd March, 1871.

WILLIAM JONES, born about 1836? This gentleman gained a prize in 1863 for his part-song, "The Old Elm Tree" (T.T.B.), which is effective and well-written. We regret that we are ignorant of his biography.

JOHN FRANCIS BARNETT, born London, 16th Oct., 1837. A composer of distinguished ability and taste. Nephew of the celebrated composer John Barnett (q.v.) He has written an oratorio, "The Raising of Lazarus"; two cantatas, "The Ancient Mariner"; and "Paradise and the Peri"; a "Tantum Ergo" in eight *real parts*, (a most scholarly production;) a few trios, quartets, etc. His style is

very pure and classical, too much so possibly for his music to become widely popular, but he will ever find "fit audience, tho' few." Out of 17 pieces we name 7, "Around, around flew each sweet sound" (quartett, S.S.T.B.); "If I had but two little wings" (madrigal, S.A.T.B.); "She wept, the air grew pure" quartett, S.A.T.B.); "The bride hath pac'd into the hall" (trio, S.S.A.); "The souls did from their bodies fly" (quartett, S.A.T.B.); "The sun shone on her golden hair" (S.S.A.A.); and "Wood Song" ("Midst grove and dell" S.A.T.B.).



CHAPTER XXIV.

A. R. GAUL TO SIR A. C. MACKENZIE.



ALFRED ROBERT GAUL (Mus. Bac.), born Norwich, 30th April, 1837. Composer of cultured taste and great ability. Many years settled at Birmingham. Mr. Gaul has written an oratorio, "The Holy City" (1882); the cantatas, "Una"; and "Israel in the Wilderness"; besides many smaller works. Of 41 part songs, &c., we detail 17. Of these, one "The Shipwreck" (glee, A.T.T.B., also arranged for S.A.T.B., gained a prize in 1868); "The Better Land" (S.A.T.B.); "The Children's Hour" (S.A.T.B.); "Daybreak" (S.S.A.A.T.T.B.); "The Death of Adonis" (S.A.A.T.B.); "The Ferry Maiden" (S.A.T.B.); "Jack Frost" (S.A.T.B.); "Lead ye on the men-at-arms"! (trio, S.T.B.); "Lord Ullin's Daughter" (A.T.B.B.); "The Nightingale" (S.S.A.); "Old Neptune" (S.A.T.B.); "The Potter" (S.A.T.T.B.); "The Silent Land" (S.A.T.B.); "The Skylark" (S.S.A.); "Song and Melody awake"! (S.A.T.B.); "The Treasures of the Deep" (S.S.A.T.T.B.); and "Wan bright'ner of the fading year"! (S.S.A.) Mr. Gaul is alike a skilful harmonist and effective writer,

FREDERIC ARCHER, born Oxford, 16th June, 1838. Famous alike as organist, conductor and composer. Organist at the Royal Panopticon, Merton College, and the Alexandra Palace. In 1878 he went to Glasgow and from that date till 1880 conducted the Glasgow Select Choir, for whom he composed and arranged a series of part-songs. We detail 10 out of 22 of his pieces. Original, "Chaunt no more thy roundelay" (S.A.T.B.B.); "The Chase" (S.S.A.T.T.B.B.); "Kate Dalrymple" (S.S.A.A.T.T.B.B., a capital setting, full of quaint humour as at the words "her lang Roman nose," the imitation of the "snivel in her talk," etc.); "Night" (S.A.T.T.B.B.); "The Snowdrop" (S.A.T.B.); "The De'il cam' fiddlin' thro' the toon" (T.T.B.B., a laughable conception, though somewhat overstrained); and "Tibbie Fowler o' the Glen" (S.S.A.A.T.T.B.B., similar in treatment to "Kate Dalrymple" and nearly as effective). Arrangements, "Bonnie wee thing" (S.S.A.A.T.T.B.B.); "Corn Rigs" (S.A.A.T.T.B.B.); and "There was a lad was born in Kyle" (S.S.A.A.T.T.B.B.) These are, generally speaking, skilfully and effectively written. In 1880 Mr. Archer left for America where, we believe, he still is (1894).

SIR JOSEPH BARNBY, born York, 12th August, 1838. From 1875-91 Succentor and Director of Musical Instruction at Eton College, which in 1891 he quitted on being appointed Principal at the Guildhall School of Music. A composer of fine taste, an able conductor and critical writer. Of 44 part-songs we quote 21. "Bird of the Wilderness"; (S.A.T.B.); "Fair Daffodils" (S.A.T.B.); "Fair pledges of a fruitful tree" (A.T.T.B.); "Home they brought her warrior dead" (A.T.T.B., also S.A.T.B.); "It was a lover and his lass"

(madrigal, S.A.T.T.B.B.); "Lady mine"! (S.A.T.B.); "Lullaby, oh, lullaby"! (S.S.A. A.T.B., sweet and expressive); "Oh, silver streamlet"! (S.A.T.B.); "Sleep! the bird is in its nest" (S.S.A.T.B.); "Sing a joyous roundelay"! (madrigal, S.A.T.B.); "The Snowdrop" (A.T.T.B.); "Sweet and low" (A.T.T.B., also S.A.T.B., one of the loveliest of cradle songs); "Tell me, roses" (S.A.T.B.); "The Summer days are coming" (S.A.T.B.); "Twilight Star"! (trio, S.S.A.); "Unheard the dews" (T.T.B.B.); "Welcome"! (S.S.A.A.T.T.B.B.); "When twilight dews" (S.S.T.B.); "Whilst youthful sports are lasting" (madrigal, S.S.T.B.); and arrangements of "Come, let us join the roundelay"! (madrigal, S.A.T.B., W. Beale); and "In tears the heart opprest with grief" (glee, S.A.T.B., Sir H. R. Bishop). His sacred idyll "Rebekah" contains some fine numbers, and he has written many beautiful anthems, among others "The Grace of God, that bringeth salvation"; and "O, Lord! how manifold are Thy works." Sir Joseph's style is elegant and expressive, yet by no means deficient in vigour. He comes of a musical family, two of his brothers being Robert, (1821-75) alto, and Henry (1826-85) bass, and other members are Rose, soprano, and Sidney, alto, both living. On the death of Sir G. A. Macfarren in 1887, Sir Joseph was proposed in his room as Principal of the Royal Academy, in opposition to Sir. A. C. Mackenzie, but was defeated by the casting vote of the Chairman, the numbers being equal for both candidates.

WILLIAM WEBSTER PEARSON, born Bishop Auckland, 27th Sept., 1839. A popular composer of part songs, not a few of whose more recent publications are of a humorous char-

acter. Of 40 which he has written we detail half. "The Anglers" (S.A.T.B.); "A Ryghte Merrie Geste" (S.A.T.B.); "Ben Bowlegs" (S.A.T.B.); "The Carrion Crow" (S.A.T.B.); "The Coral Grove" (S.A.T.B.); "In Yorkshire, near fair Rotheram" (trio, S.S.A.); "The Iron Founders" (S.A.T.B., very effective and exceedingly popular); "The Iron Horse" (S.A.T.B.); "The Ocean" (a very graphic conception); "The Oyster-Dredgers" (S.A.T.B.); "Pibroch of Donuil Dhu" (S.A.T.B.); "Soldier, rest"! (S.A.T.B.); "Soul of living music"! (S.A.T.B.); "The Stormy Petrel" (S.A.T.B.); "Sweet to live amid the mountains"! (S.A.T.B., also A.T.B.B.); "There's beauty in the deep"! (S.A.T.B., also A.T.B.B.); "The sombre shadows of the Night" (S.A.B.); "Three Doughtie Men" (S.A.T.B.); "'Tis Morn"! (S.A.T.B.); and "Woods in Winter" (S.A.T.B.). Mr. Pearson is also known as the inventor of a system of writing music in *two* keys, one in the *actual* key for the pianist, the other *transposed into C* for the vocalist to simplify reading!

WILLIAM HOLLINGWORTH, born Bradford, 29th March, 1840. Vocal composer of some ability. He has written a Mass in G, a collection of Hymn Tunes and Chants (original) several anthems and 16 glees, 7 of which we detail, "All hail to the ruddy wine!" (A.T.T.B.); "Hail, Christmas morn!" (A.T.T.B.); "Here's life and health to England's Queen" (A.T.T.B.); "My lady fair" (A.T.T.B.); "O, lady! tune your harp" (A.T.T.B.); "Sweet is the morn" (A.T.T.B.B.); and "when Spring comes in" (A.T.T.B.)

SIR JOHN STAINER (Mus.Doc.) born London, 6th June, 1840. Talented organist, didactic writer of ability and excellent composer. From

1872-88 organist of St. Paul's Cathedral, and in 1889 Musical Professor to Oxford University, on the lamented death of Sir Frederick Ouseley. In 1876, in conjunction with the late Dr. W. A. Barrett, (1834-91), he published a "Dictionary of Musical Terms" (Novello, 8vo) a most comprehensive and interesting work, also two of Messrs. Novello's series of "Primers" — those on "The Organ"; and "Harmony." Sir John has also published a set of "Eight Madrigals for 5, 6, 8, and 10 voices," folio, — but this we have not seen. His glee "Bind my brows" (A.T.T.B., is at once elegant and spirited); and his madrigal "The Triumph of Victoria" (S.S.A.T.B.) is well spoken of. He has likewise an oratorio, "Gideon"; a cantata "The Daughter of Jairus," and many fine anthems, as "What are these"; and "The morning stars sung together," many excellent hymn tunes etc.

STEPHEN SAMUEL STRATTON, born London, 19th Dec., 1840. Vocal composer, Litterateur and Musicographer. Pupil of Charles Lucas and others. Mr. Stratton, who from 1866 has resided in Birmingham, has done much to make native music better known in England. He has not published much part music hitherto, but his glees, "Christabel," and "Hark! the nightingale" (both A.T.T.B.), and the part songs, "May Day"; "Merrily ev'ry bosom boundeth"; "Monarch Winter"; and "Summer is but fleeting" (all S.A.T.B.) can all be recommended. The last named especially is excellent.

WILLIAM MICHAEL WATSON, born Newcastle-on-Tyne, 31st July, 1840. A composer of great and versatile ability, an accomplished artist, poet, conductor and teacher. Of 25 part songs we refer to the following nine, one of which, "Raise, ye Sons of Song!" (A.T.

T.B.), obtained a prize in 1868. "All hail, Victoria!" (S.A.T.B.); "Anchored" (S.A.T.B.—also S.T.B., arranged from his song); "Evening" ("Twilight dews," S.A.T.B.); "The Gallant Troubadour" (S.A.T.B.); "The Meeting of the Waters" (S.A.T.B., an *original* setting); "Silent River" (S.S.A.); "Sweet is Ev'nings' tranquil time" (S.A.T.B.); and "The Sea hath its pearls" (A.T.T.B.). Many of his songs too, are deservedly popular, as "Only the sound of a voice;" "The Mariner's Song;" and "The Powder Monkey." As "Jules Favre" he wrote many pieces for pianoforte. Watson died East Dulwich on 3rd October, 1889.

ALFRED JAMES CALDICOTT, born Worcester, 26th Nov., 1842. An able composer and arranger of part music. We quote 24 out of 46 pieces, of which about two thirds are original. Two were awarded prizes, viz., "Humpty Dumpty" (1878); and "Winter Days" (1879, both S.A.T.B.); "The Boy and the Bee" (S.A.T.B.); "Cobwebs" (S.A.T.B.); "Handels' Childhood" (S.A.T.B.); "The Haymakers" (S.A.T.B.); "The House that Jack built" (S.A.T.B.); "Jack and Jill" (S.A.T.B.); "Little Jack Horner" (S.A.T.B.); "The Lost Chord" (S.A.T.B.); "The Message" (S.A.T.B.); "Out on the Waters" (S.A.T.B.); "Poor little Tom-ee!" (S.A.T.B.); "The Sobbing Quartett" (S.A.T.B.); "The Violet and the Bee" (S.A.T.B.); "With horse and hound" (S.A.T.B.—very bold and spirited). Harmonized there are "Anchored" (A.T.T.B.—W. M. Watson); "Best of all" (S.A.T.B.—F. L. Moir); "Carrier John" (S.A.T.B.—Pinsuti); "The Clang of the Hammer" (A.T.B.B.—T. Bonheur); "The Diver" (S.A.T.B.—Loder); "The Old Brigade" (S.A.T.B.—also A.T.T.B.—O. Barri); "Punch

and Judy" (S.A.T.B.—Behrend); and "The Scout" (A.T.T.B.—Campana). Many of the above it will be observed are set to nursery rhymes, or are otherwise of a humorous nature, a style in which Mr. Caldicott excels, while others are bold and animated. Altogether he is a most effective composer.

SIR ARTHUR SEYMOUR SULLIVAN, (Mus. Doc.) born London, 13th May, 1842, is one of our ablest and most elegant composers, whose popularity is as great as it is merited. He has produced two oratorios, "The Light of the World"; and "The Prodigal Son," each containing several fine numbers, three cantatas, "The Martyr of Antioch"; "On Shore and Sea"; and "Kenilworth"; and a number of operas, mostly humorous, in which line his success may be almost considered to be unprecedented. Beginning with "Cox and Box"; and "The Contrabandista"; he then collaborated with that genial and talented writer W. S. Gilbert, and "Trial by Jury" was the first of a *new* series in which poet and composer *both* excelled. Others followed, "The Sorcerer"; "H.M.S. Pinafore" etc., etc., and have all been received with enthusiasm. Of 48 part songs etc., we detail 16, not a few of which are from his operas, "Away, away! my heart's on fire (trio, S.T.B.); "The Beleaguered" (T.T.B.B.) "Brightly dawns our bridal day" (madrigal, S.A.T.B.); "Come away, with willing feet" (S.A.T.B.); "Echoes" (S.A.T.B.); "The Hand of Fate" (quintett, S.S.T.B.B.); "How say you, maiden?" (trio, S.T.T.); "Joy to the Victors!" (S.A.T.B.); "Morn, happy Morn!" (trio, S.S.T.); "Never mind the why and wherefore?" (trio, S.T.B.); "O, hush thee, my babie!" (S.A.T.B.—sweet and soft, a general favourite),

"Song of Peace" (S.A.T.B.); "The long day closes" (A.T.B.B.); "The Night is calm" (S.A.T.B.); "Three little maids from school" (trio, S.S.A.); and "Who are you, Sir?" (trio, A.T.B.). Sir Arthur has also written many fine songs, as "The Lost Chord;" "Sweethearts;" and "Let me dream again," many excellent anthems, hymn tunes, etc.

JOHN FREDERICK BRIDGE, (Mus. Doc.) born Oldbury, 5th December, 1844. Excellent organist and able composer. Since 1875 organist at Westminster Abbey. He has 16 glees and part songs, 9 of which we quote, "A Canticle to Apollo" (madrigal, S.S.A.T.B.); "A Singer's Requiem" (S.A.T.B.); "Bold Turpin" (S.A.T.B.); "The Goose" (S.A.T.B.); "The Goslings" (A.T.T.B.); "Loose the Sail!" (S.A.T.B.); "Peace," ("The hens sate cackling," A.T.T.B., very clever and amusing); "The Well of St. Keyne" (A.T.T.B.); and "With thee, sweet Hope"! (A.T.T.B.B., sweetly pensive and expressive). Dr. Bridge has written many fine anthems and organ pieces.

SIR ALEXANDER CAMPBELL MACKENZIE (Mus. Doc.), born Edinburgh, 22 August, 1847, son of Alexander Mackenzie (1819-57) for many years leader at the T.R. Edinburgh, and a violinist of very high ability whether as composer or performer. An operatic and orchestral composer of great ability. Pupil for the violin of M. Sainton and others. King's scholar in 1862 and choir master at St. George's Parish Church Edinburgh, for many years. Since February 1888 Principal of the R.A. of Music, in the room of Sir G. A. Macfarren. He has written an oratorios "The Rose of Sharon"; the operas "Colomba" and "The Troubadour"; the

cantatas "Jason"; "The Bride" and a few others. He has 25 part songs 15 of which we detail. "A Franklyn's dogge" (T.T.B.B.); "The Bonnie Bell" (S.A.T.B.); "Come, sisters, come"! (S.S.A.); "Distant Bells" (S.S.A.); "The Evening Star" (S.A.T.B.); "Great Orpheus" (A.T.B.B.); "Hark! 'tis the horn" (S.A.T.B.); "How I love the festive boy" (S.A.T.B.); "The Ladies"! (T.T.B.B.); "Let the past be dead" (S.A.T.T.B.B.); "Rouse again the lyre"! (trio, S.T.B.); "The stars are with the voyager" (S.A.T.B.); "Three Merry Dwarfs" (S.A.T.B.); "To a Brother Artist" (T.T.B.B.); and "When Spring begems" (S.A.T.B.). In January 1895 the honour of knighthood was conferred upon him.



CONCLUDING REMARKS.

Our task is now accomplished. Many, indeed, of the names included may be objected to by some as too trivial and unworthy to appear in a work treating of our ablest glee composers, to which we reply that it appeared best to detail the glees and part-songs of our minor composers as well, in connection with such an extensive list. We are less afraid of being found fault with for *omitting* any deserving composer (if within our limits?) Our great object was to draw the attention of the musical public to the many *hundreds* of gems now unknown to them, or nearly so. We cannot, however, close without acknowledging a debt of heart-felt gratitude towards our friend Mr. C. T. Johnson, London, to whose valuable assistance we owe so much—doubly enhanced by his unvarying courtesy and geniality.

ADDITIONS AND CORRECTIONS.

GARBETT, *Richard*, born about 1786? Organist at St. Mary Arches, Exeter, and afterwards at St. David's there. In Nov. 1818 he published a collection of psalmody, dedicated to the Hon. George Pelham, D.D., Lord Bishop of Exeter, which sold largely in Devon and several other counties. It was contributed to by a good many musicians and

also contained several by the editor. He died at Exeter about 1826? In 1836 Mr. F. B. Webber was appointed organist at St. Mary Arches, at which time Garbett had been dead a good many years. [To Mr. Webber we owe this information.]

WILLIAM JAMES YOUNG, born Durham, 18th April, 1835. Composer of 29 part songs, all for S.A.T.B., some of which attained much popularity. Among the best known may be mentioned, "Fairy Revels"; "Gaily thro' the greenwood"; "I love the merry Spring-time"; "O, Anglia"!; and "O, welcome, merry May"! Mr. Young is a brother of Mr. J. M. W. Young, organist of Lincoln Cathedral.



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PRIZE GLEES, 1763—1866.

Date	Title		Voices	Composer
1763	Melting airs soft joys inspire	Glee 4v	S.S.S.B.	Dr. Wm. Hayes
1763	On softest beds, at leisure laid	Glee 3v	A.T.B.	Georg Berg
1764	Compagne amor lasciate	Glee 3v	A.T.B.	Georg Berg
1764	Where'er you tread	Glee 3v	A.T.B.	Samuel Long
1765	Come, follow me to the greenwood !	Trio	T.T.T.	Dr. Wm. Hayes
1765	Si, beviam', beviam', vezzosa Dori !	Glee 3v	A.T.B.	Georg Berg
1765	Which is the prop' rest day to drink ?	Glee 4v	T.T.T.T.	Dr. Arne
1766	Gia' riede primavera	Glee 3v	A.T.B.	Dr. Arne
1766	When gay Bacchus fills	Glee 3v	A.T.B.	Joseph Baildon
1767	The longitude miss'd on	Glee 3v	A.T.B.	Dr. B. Cooke
1768	A gen'rous friendship	Glee 5v	S.A.T.T.B.	Samuel Webbe
1768	Fill the bowl with rosy wine !	Glee 3v	A.T.B.	John Dyne
1769	A cruel fate hangs threat'ning	Glee 3v	A.T.B.	Dr. T. Aylward
1769	Make haste to meet the gen'rous	Glee 4v	A.T.T.B.	Dr. Arne
1770	Hail, ever-pleasing Solitude !	Glee 4v	S.A.T.B.	Dr. Alcock
1770	To all lovers of Harmony	Glee 3v	A.T.B.	Dr. Nares
1770	Underneath this myrtle shade	Glee 3v	A.T.B.	Jon. Battishill
1771	Come, bind my hair	Glee 3v	A.T.B.	Jon. Battishill
1771	How sleep the brave	Glee 4v	S.A.T.B.	Dr. B. Cooke
1772	Discord ! dire Sister	Glee 4v	A.T.T.B.	Samuel Webbe
1772	Jolly Bacchus !	Glee 3v	A.T.B.	Frau Hutchinson (MD)
1773	In the merry month of May	Glee 4v	S.S.T.B.	Dr. B. Cooke

210 SKETCHES OF ENGLISH GLEE COMPOSERS.—PRIZE GLEES 1763-1866.

Date	Title	Voices	Composer
1773	Where weeping yews	S. A. T. B.	Fran Hutchinson (MD)
1774	Let happy lovers fly	A. T. T. B.	Jn. Stafford Smith
1774	We'll drink, and we'll never	A. T. T. B.	Dr. Alcock
1775	Blest pair of Sirens!	S. S. A. T. B.	Jn. Stafford Smith
1775	Now I'm prepar'd to meet	S. A. T. B.	Samuel Webbe
1775	The mighty conqueror of hearts	A. T. T. B.	Samuel Webbe
1776	'Tis Beauty calls!	A. T. T. B.	Samuel Webbe
1776	While fools their time	A. T. T. B.	Jn. Stafford Smith
1776	You gave me your heart	S. A. T. T. B.	Samuel Webbe
1777	O, come, ye fair!	S. A. T. B.	Dr. B. Cooke
1777	Return, blest days!	A. T. T. B.	Jn. Stafford Smith
1777	Rise, my joy!	A. T. T. B.	Samuel Webbe
1778	Adieu, ye streams!	A. T. T. B.	G. Luff. Atterbury
1778	Great Bacchus! O, aid us	S. A. T. B. B.	Samuel Webbe
1778	Hail, Music! sweet	S. A. T. B.	Samuel Webbe
1779	Here, in cool grot	S. A. T. B.	Earl of Mornington
1779	How sweet, how fresh	A. T. T. B.	Stephen Paxton
1780	Begone, dull Care!	A. T. T. B.	G. Luff. Atterbury
1780	Oh, thou sweet bird!	A. T. T. B.	G. Luff. Atterbury
1780	When to the Muses' haunted	A. T. T. B. B.	Jn. Stafford Smith
1781	Round the hapless Andre's urn	A. T. T. B.	Stephen Paxton
1781	When Sappho tun'd the raptur'd	S. A. B.	John Danby
		Elegy 4v	
		Glee 4v	
		Glee 4v	
		Glee 5v	
		Glee 4v	
		Glee 4v	
		Ode 4v	
		Glee 4v	
		Glee 5v	
		Glee 4v	
		Glee 4v	
		Glee 4v	
		Glee 4v	
		Glee 5v	
		Glee 4v	
		Glee 4v	
		Glee 4v	
		Glee 4v	
		Ode 5v	
		Glee 4v	
		Glee 3v	

211 SKETCHES OF ENGLISH GLEE COMPOSERS.—PRIZE GLEES 1763-1866.

Date	Title		Voices	Composers
1782	As now the shades of eve	Glee 4v	S.S.A.B.	Dr. B. Cooke
1782	See! what horrid tempests	Glee 4v	A.T.T.B.	Richd. J. S. Stevens
1783	Awake, Eolian lyre!	Glee 4v	S.A.T.B.	John Danby
1783	Music has pow'r to melt	Glee 5v	S.S.A.T.B.	John Danby
1784	Blest Pow'r! here see	Glee 4v	A.A.T.B.	Stephen Paxton
1784	The fragrant painting	Glee 4v	S.A.T.B.	Samuel Webbe
1785	Come, oh come, ethereal guest!	Glee 4v	A.T.T.B.	Stephen Paxton
1785	Dull, repining Sons of Care!	Glee 4v	A.T.T.B.	Dr. J. W. Callcott
1785	The nightingale, who tunes	Glee 5v	S.A.T.T.B.	John Danby
1786	It was a lover and his lass	Glee 5v	S.S.A.T.B.	Richd. J. S. Stevens
1786	The fairest flow'rs the vale prefer	Glee 3v	A.T.B.	John Danby
1787	Now the bright morning star	Glee 5v	S.S.A.T.B.	Rev. Robt. Greville
1787	Whann battayle, smeethynge	Glee 4v	A.T.T.B.	Dr. J. W. Callcott
1787	When Beauty's soul-attracting	Glee 4v	A.A.T.B.	John Danby
1788	Alone, thro' unfrequented wilds	Glee 5v	S.S.A.T.B.	William Rock
1788	Concord is conquer'd;	Glee 5v	S.A.T.T.B.	Robert Cooke
1788	One night, when all the village	Glee 4v	A.T.T.B.	Sir John A. Stevenson
1788	Swiftly from the mountain's brow	Glee 4v	S.A.T.B.	Samuel Webbe
1789	Go, idle boy!	Glee 4v	A.T.T.B.	Dr. J. W. Callcott
1789	O, Thou! where'er (thy bones at rest)	Glee 4v	S.A.T.B.	Dr. J. W. Callcott
1790	Non fidi al mar	Glee 3v	A.T.B.	Samuel Webbe
1790	O, voi! che sospirate	Mad. 5v	A.A.T.B.B.	Dr. J. W. Callcott

212 SKETCHES OF ENGLISH GLEE COMPOSERS.—PRIZE GLEES 1763-1866.

Date	Title		Voices	Composers
1791	Bacchus! god of sparkling	Glee 3v	A.T.B.	Sir John A. Stevenson
1791	O, salutaris hostia!	Glee 4v	S.A.T.B.	John Danby
1791	Triumphant Love!	Glee 4v	A.T.T.B.	Dr. J. W. Callcott
1792	Father of Heroes!	Glee 5v	A.T.T.B.B.	Dr. J. W. Callcott
1792	See! with ivy chaplet	Glee 3v	A.T.B.	Dr. J. W. Callcott
1793	See! smiling from the rosy East	Glee 3v	A.T.B.	Reginald Spofforth
1793	Where are those hours	Glee 4v	S.A.T.B.	Reginald Spofforth
1794	Let the sparkling wine go round!	Glee 4v	A.T.T.B.	Michael Rock
1794	'Tis midnight all!	Glee 5v	S.A.T.T.B.	John Danby
1797	Alone, on the sea-beaten rock	Glee 5v	A.T.T.B.B.	Sir John A. Stevenson
1800	When the fair rose	Glee 3v	A.T.B.	Wm. Knyvett
1802	Shepherds, hither come!	Glee 4v	S.A.T.B.	Dr. Wm. Warren
1802	Where my gentle love strays	Glee 3v	A.T.B.	Wm. Knyvett
1810	Fill high the grape's exulting	Glee 4v	A.A.T.B.	Reginald Spofforth
1811	Awake, sweet Muse!	Mad. 5v	S.S.A.T.B.	William Beale
1811	Beauties! have you seen a toy?	Glee 5v	A.A.T.T.B.	Charles S. Evans
1811	Loud blowe the wyndes!	Glee 3v	S.T.B.	Henry Condell
1811	What shade and what stillness	Glee 5v	S.A.T.T.B.	Robert Cooke
1812	Borne in yon blaze	Glee 4v	A.T.T.B.	Sir John A. Stevenson
1812	Fill all the glasses!	Glee 4v	A.T.T.B.	Charles S. Evans
1812	With the gen'rous youthful	Glee 4v	A.T.T.B.	Robert Cooke
1813	Hark! 'tis the whistling wind	Glee 4v	A.A.T.B.	Thomas Welsh

Date	Title		Voices	Composer
1816	Chant we the requiem !	Dirge 4v	A.T.T.B.	Chas. S. Evans
1821	At that dread hour	Glee 4v	A.T.T.B.	William Linley
1821	Bacchus, great Bacchus ! place me	Glee 4v	A.T.T.B.	Chas. S. Evans
1821	Invest my head with	Glee 4v	A.T.T.B.	James Elliott
1822	Let those complain	Glee 4v	A.T.T.B.	James Elliott
1827	When fierce, conflicting passions	Glee 4v	A.T.T.B.	James Elliott
1828	Winds gently whisper	Glee 4v	A.T.T.B.	Wm. Horsley
1829	Seasons, The (Hail, bounteous)	Glee 4v	A.T.T.B.	Thos. S. Cooke
1829	Thou cypress tree !	Glee 4v	A.T.T.B.	Saml. Webbe, junr.
1829	Thou ! who didst put to flight	Glee 5v	A.T.T.B.B.	Wm. Horsley
1829	'Tis mirth that fills the veins	Glee 4v	A.T.T.B.	James Elliott
1830	Come, Spirits of Air ! (Oeo, oeo !)	Glee 4v	A.T.T.B.	Thos. S. Cooke
1830	Mirth and social glee (Let us drain)	Glee 4v	A.T.T.B.	Thos. S. Cooke
1830	When the pearly dewes are	Glee 4v	A.T.T.B.	James K. Pyne
1831	As it fell upon a day	Glee 4v	A.T.T.B.	Thos. S. Cooke
1831	Come, sweet Mirth !	Glee 4v	A.T.T.B.	William Shore
1831	Parted Spirit, The	Glee 3v	A.T.B.	Finlay Dun
1831	Requiescat in peace !	Glee 4v	A.T.T.B.	William Hawes
1831	Spirits of Air !	Glee 5v	A.T.T.B.B.	William Hawes
1832	At that dread hour	Glee 4v	A.T.T.B.	Dr. Sam. Seb. Wesley
1832	Old May morning	Glee 4v	A.T.T.B.	Vincent Novello
1832	Thou beauteous sparks of heavenly	Glee 4v	A.T.T.B.	Thos. S. Cooke

214 SKETCHES OF ENGLISH GLEE COMPOSERS.—PRIZE GLEES 1763-1866.

Date	Title	Glee	Voices	Composer
1832	Where shall we make her grave?	Glee 4v	A.T.T.B.	Sir Henry R. Bishop
1833	I wish to tune my quiv'ring	Glee 5v	A.T.T.B.B.	Dr. Sam. Seb. Wesley
1833	Lo! across the blasted heath	Glee 4v	A.T.T.B.	George Hargreaves
1833	Memory's Shrine (When music's tender)	Glee 3v	A.T.B.	William Hawes
1833	Oh! merry the hour	Glee 3v	A.T.B.	William Hawes
1833	O, Thou! whose beams the sea-girt	Glee 5v	A.T.T.B.B.	Sir John Goss
1833	Seasons, The (These, as they change)	Glee 5v	A.T.T.B.B.	Thos. R. Walmisley
1834	At summer eve	Glee 5v	A.T.T.B.B.	Thos. F. Walmisley
1834	Bear me, sweet Fancy!	Glee 4v	A.T.T.B.	George Hargreaves
1834	Hence, bear away this shallow bowl!	Glee 4v	A.T.T.B.	John Parry
1835	At her fair hands	Glee 4v	S.A.T.B.	James Elliott
1836	Fayre is my love	Glee 4v	A.T.T.B.	Jn. Lodge Ellerton
1836	Fill the shining goblet!	Glee 4v	A.T.B.B.	John Parry
1836	Haste, my boy!	Glee 4v	A.T.T.B.	Dr. John Smith
1836	O, fair are thy flow'rets	Glee 3v	A.T.B.	Thos. S. Cooke
1836	O, Power Supreme!	Glee 4v	S.A.T.B.	Sir Geo. J. Elvey
1836	The bee, the golden daughter	Glee 4v	A.T.T.B.	William Hawes
1837	Away, cold mortals!	Glee 3v	A.T.B.	George Holden
1837	Hail, great Apollo!	Glee 4v	A.T.T.B.	George Hargreaves
1837	Spirit of Heaven!	Glee 4v	A.T.B.B.	Chas. Guynemer
1837	Tell me, thou soul of her	Glee 4v	A.T.T.B.	John Chas. Clifton
1837	The poet loves the gen'rous	Glee 4v	A.T.T.B.	Geo. Hargreaves

Date	Title		Voices	Composers
1838	Hail, God of Song!	Glee 4v	A.T.T.B.	James K. Pyne
1838	How beautiful is Night!	Glee 5v	A.T.T.B.B.	Jn Lodge Ellerton
1839	Begin the gay chorus!	Glee 4v	A.T.T.B.	James K. Pyne
1839	Come, Jenny! let me sip	Glee 4v	A.T.T.B.	Charles C. Spencer
1839	Cynthia. (Peaceful sleeps)	Glee 4v	A.T.T.B.	Francis F. Chinn
1839	Faded Rose, The	Glee 4v	A.T.T.B.	George Hargreaves
1839	Hail, Mem'ry, hail!	Glee 4v	S.A.T.B.	James Battye
1839	Here, at our choral meetings	Mad. 5v	S.S.A.T.B.	James K. Pyne
1839	Hohenlinden (On Linden, when)	Glee 5v	A.T.T.B.B.	Thomas S. Cooke
1839	How sweet 'tis to return	Glee 3v	A.T.B.	George Holden
1839	Joy! we search for thee	Glee 3v	A.T.B.	George Hargreaves
1839	Oh, fill the wine-cup high!	Glee 4v	A.T.T.B.	John Richardson
1839	'Tis merry, on a fair Spring morn	Glee 4v	A.T.T.B.	Thomas F. Walmisley
1839	Village Bells, The (Hark! listen)	Glee 3v	S.A.B.	Cornelius Ward
1840	Harmony! whose unseen force	Glee 4v	A.T.T.B.	William Beale
1840	Sisters of the Sea, The (Far in the West)	Glee 4v	S.A.T.B.	W. Jackson (of Masham)
1841	Sweetheart! why turn away?	Mad. v		Edward Taylor
1842	Goldfinch, The (Sing to me!)	Glee 4v	A.T.T.B.	James Dewar
1842	Goldfinch, The (Sing to me!)	Glee 4v	A.T.B.B.	Henry E. Dibdin
1842	Hark, comrades, hark!	Glee 4v	S.A.T.B.	Jos. Fred. Leeson
1843	Hail, sweet Melody!	Can. 4v	A.T.T.B.	John Wm. Hobbs
1843	Lady! when with glad surprise	Glee 5v	S.A.T.T.B.	James Howe

Date	Title		Voices	Composer
1844	Four Winds, The (We friends)	Glee 4v	A.T.T.B.	Thomas' S. Cooke
1844	You ask the reason why I love?	Glee 3v	A.T.B.	John B. Sale
1844	" Whither away, thou truant swain ? "	Mad. 5v	S.S.A.T.B.	Joseph Nethercliff
1845	Is she not beautiful ?	Glee 5v	A.T.T.B.B.	George Wm. Martin
1845	Queen of the solemn thought !	Glee 5v	A.A.T.T.B.	James Coward
1845	'Twas in the dark and dismal hour	Glee 4v	A.T.B.B.	James Howe
1845	Welcome, Joy and Feast !	Glee 4v	T.T.B.B.	Henry Farmer
1846	At that dread hour	Glee 5v	S.A.T.B.B.	Jos. R. W. Harding
1846	Fair and young thou bloomest now	Glee 4v	S.A.T.B.	James Coward
1846	Soft twilight ! calm repose	Glee 4v	A.T.T.B.	James Coward
1846	When Cloris weeps	Mad. 4v	S.A.T.B.	James Calkin
1847	Ode to Spring (Come, O haste thee)	Glee 4v	A.T.T.B.	James Coward
1848	Music, Love and Wine	Glee 4v	T.T.B.B.	Henry Farmer
1848	O, Nightingale ! that on yon	Glee 4v	A.T.B.B.	Sir Robt. P. Stewart
1849	As a garland once I made	Glee 4v	A.T.T.B.	George Wm. Martin
1849	Lark, The (See ! how the lark)	Glee 4v	A.T.T.B.	James King
1850	All among the barley	Glee 4v	A.T.T.B.	Elizabeth Stirling
1850	Emigrants' Song (No space for us)	Pt.S. 4v	S.A.T.B.	Walter C. Macfarren
1850	" Get up, for shame ! " the blushing	Glee 4v	A.T.T.B.	Henry Smart
1850	Green Leaves	Pt.S. 4v	S.A.T.B.	John Bianchi Taylor
1850	Hail, blushing goddess !	Glee 4v	A.T.T.B.	James Coward
1850	Harvest Song (Our wealth is not)	Pt.S. 4v	S.S.T.B.	Walter C. Macfarren

SKETCHES OF ENGLISH GLEE COMPOSERS.—PRIZE GLEES 1763-1866.

Date	Title		Voices	Composer.
1850	Oh, thou sweet bird!	Glee 4v	A, T. T. B.	Wm. H. Cummings
1850	She is coming! (June)	Trio	S. S. S.	Finlay Dun
1851	Contentment	Glee 4v	A. T. T. B.	James Coward
1851	Death of Hector, The	Glee 4v	A. T. T. B.	Dr. W. R. Bexfield
1851	Dream, The (Dream the Dream)	Pt S. 4v	S. A. T. B.	Sir R. P. Stewart
1851	Haymaker's Song, (The long grass)	Pt S. 4v	S. A. T. B.	Sir R. P. Stewart
1851	On a Day (Alack the day!)	Glee 4v	A. T. T. B.	W. P. Stevens
1851	When the Shadows of Ev'ning	Glee 4v	A. T. T. B.	Charles C. Spencer
1852	Hail to thee, thou merry month	Glee 4v	A. T. T. B.	James Coward
1852	Let us drain the nectar'd bowl!	Glee 4v	A. T. T. B.	Dr. W. R. Bexfield
1852	Sweet Queen of Autumn!	Glee 4v	A. T. T. B.	John Foster
1852	This life is what we make it!	Glee 4v	A. T. T. B.	J. F. Leeson
1853	Blythe is the bird that wings	Glee 4v	A. T. T. B.	James Coward
1853	I love the merry laugh	Glee 4v	A. T. T. B.	Charles C. Spencer
1853	Ye gentle Muses!	Glee 4v	A. T. T. B.	Wm. H. Cummings
1854	Adieu, sweet Peace!	Glee 4v	A. T. T. B.	Geo. Wm. Martin
1854	A fond good Night!	Glee 4v	A. T. T. B.	Wm. H. Cummings
1854	Joy is fled!	Glee 4v	T. T. B. B.	T. L. Selby
1854	O, merry goes the Time	Glee 4v	A. T. T. B.	Charles C. Spencer
1854	Round a circle met for pleasure	Mad. 4v	S. A. T. B.	Alexander Hume
1854	Sisters sweet, and Mothers mighty!	Mad. 4v	S. A. T. B.	Geo. Wm. Martin
1855	Earth! fling off thy wintry	Glee 4v	A. T. T. B.	Sir R. P. Stewart

Date	Title	Glee	Voices	Composer.
1855	Now the bright morning star	Glee 4v	A.T.T.B.	Henry Lahee
1855	Old England is roused!	Glee 4v	T.T.B.B.	T. L. Selby
1855	Skylark, The, (Bird of the Free)	Glee 4v	A.T.T.B.	James Coward
1855	Sweet Minstrel of the Woods!	Glee 4v	A.T.T.B.	Geo. Wm. Martin
1855	Twine no more the cypress wreath	Glee 4v	A.T.T.B.	Ranulf Haking, Mus.D.
1856	All hail thou lovely Queen of Night!	Glee 4v	A.T.T.B.	Geo. Wm. Martin
1856	As it fell upon a day	Glee 4v	A.T.T.B.	James Coward
1856	Now the golden Morn aloft	Glee 4v	A.T.T.B.	Geo. Wm. Martin
1856	O, Phoebus! down the western	Glee 4v	A.T.T.B.	Sir R. P. Stewart
1856	Traveller's Return, The	Glee 4v	A.T.T.B.	Thos. F. Walmisley
1857	Clora is sleeping in her bow'r	Glee 4v	A.T.T.B.	James Coward
1857	Meek Twilight!	Glee 4v	A.T.T.B.	Geo. Wm. Martin
1857	Merry Month of June, The	Glee 4v	A.T.T.B.	Geo. Wm. Martin
1857	'Tis sweet to have	Glee 4v	A.T.T.B.	Chas. C. Spencer
1858	Come, fill ye right merrily!	Glee 4v	A.T.T.B.	C. E. Stephens
1858	Gently sailing o'er the tide	Glee 5v	S.A.T.T.B.	Fred Meaten
1859	Fern and the Foxglove, The	Pt. Sg. 4v	S.A.T.B.	J. R. Dürrner
1859	Fisherman, The	Pt. Sg. 4v	S.A.T.B.	B. Congreve
1861	Brigantine, La	Pt. Sg. 4v	T.T.B.B.	Edmond Savary
1861	Song should breathe of scents and	Glee 4v	A.T.T.B.	Wm. H. Cummings
1862	Harmony, sweet Harmony!	Glee 4v	A.T.T.B.	G. B. Arnold, (Mus.D.)
1863	If Music be the food of Love	Glee 4v	A.T.T.B.	G. Benson (Mus.B.)

219 SKETCHES OF ENGLISH GLEE COMPOSERS.—PRIZE GLEES 1763-1866.

Date	Title	Voices	Composer.
1863	Old Elm Tree, The	Pt. Sg. 3v	William Jones
1864	Oh, pleasant is the fisher's life!	Glee 4v	Ranulf Haking (Mus. D.)
1865	All is not gold that shineth	Mad. 5v	W. J. Westbrook (Mus. D.)
1865	Hark! how the birds	Mad. 6v	Henry Lahee
1865	I strike the lyre!	Glee 4v	James Coward
1865	Sing, let us sing	Pt. Sg. 4v	Theodore Distin
1865	Thine eyes so bright	Mad. 6v	Henry D. Leslie
1865	Up, sailor boy 'tis 'day!	Glee 4v	T. A. Wallworth
1866	Oh, how much more doth Beauty	Glee 4v	Earl Beauchamp
1866	Oh! the Summer night	Glee 5v	Wm. H. Cummings
1866	Swallow, The (Gentle bird!)	Pt. Sg. 4v	Prince E. de Polignac

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Broderip, John	...	...	1712 ?	1771
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Nares, James (Mus. Doc.)	...	...	1715	1783
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Langdon, Richard (Mus. Bac.)	...	...	1729	1803
Aylward, Theodore (Mus. Doc.)	...	...	1730	1801
Dupuis, Thos. S. (Mus. Doc.)	...	...	1730	1796
Jackson, Wm. (of Exeter.)	...	...	1730	1803
Smart, Thomas	...	...	1730 ?	
Cooke, Benjn. (Mus. Doc.)	...	...	1732	1793
Carter, Thomas	...	...	1735	1804
Mornington, (Earl of)	...	...	1735	1781
Paxton, Stephen	...	...	1735	1787
Battishill, Jonathan	...	...	1738	1801
Bellamy, Richard (Mus. Bac.)	...	...	1738	1813

	Born	Died
Ebdon, Thomas	1738	1811
Arnold, Samuel (Mus. Doc.) ...	1740	1802
Atterbury, Geo. Luffman ...	1740	1796
Corfe, Joseph	1740	1820
Webbe, Samuel	1740	1816
Norris, Thomas (Mus. Bac.) ...	1741	1790
Taylor, Rayner	1743 ?	
Dyne, John	1744 ?	1788
Broderip, Robert	1745 ?	1808
Hook, James	1746	1827
Shield, William	1748	1829
Dixon, William	1750 ?	1825
Smith, John. Stafford	1750	1836
Knyvett, Charles	1752	1822
Rock, Michael	1753 ?	1809 ?
Stevens, Richd. John. Saml. ...	1753	1837
Billington, Thomas	1754	1832
Suett, Richard	1755	1805
Linley, Thomas. Junr.	1756	1778
Condell, Henry	1757	1824
Danby, John	1757	1798
Reeve, William	1757	1815
Greatorox, Thomas	1758	1831
Sale, John	1758	1827
Wainwright, Richard	1758	1825
Abrams, Harriet	1760	
Brooks, James	1760 ?	
Greville, (Rev.) Robert	1760 ?	1830
Harrison, Samuel	1760	1812
Remy, F	1760 ?	
Hindle, John (Mus. Bac.) ...	1761	1796
Stevenson, (Sir.) J. A. (Mus. Doc.)	1761	1833
Denman, Henry	1762 ?	
Kelly, Michael	1762	1826
Davy, John	1763	1824
Storace, Stephen	1763	1796
Holder, Joseph. Wm. (Mus. Bac.)	1764	1832
Attwood, Thomas	1765	1838
Biggs, Edward, Smith	1765 ?	
Chard, Geo. Wm. (Mus. Doc.) ...	1765	1849
King, Matthew, Peter	1765 ?	1823
Mazzinghi, (Count.) Joseph ...	1765	1844

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Calcott, John Wall (Mus. Doc.)	1766	1821
Wesley, Samuel	1766	1837
Fergus, John	1767	1825
Linley, William	1767 ?	1835
Cooke, Robert	1768	1814
Evans, Chas. Smart	1768	1849
Coombs, James Morris	1769	1820
Hague, Charles (Mus. Doc.) ...	1769	1821
Hutchinson, Thos. (L.L.D.) ...	1770 ?	
Spofforth, Reginald	1770	1827
Warren, William (Mus. Doc.) ...	1770 ?	1841
Webbe, Samuel junr.	1770	1843
Welsh, Thomas	1770	1848
Wheeler, Richard	1770 ?	
Whitfield, John Clarke (Mus. Doc.)	1770	1836
Pring, Jacob Cubitt (Mus. Bac.) ..	1771	1799
Richmond, (Rev.) Legh (M.A.) ...	1772	1827
Geary, Timothy ("Thos. Aug." ?)	1773 ?	1801 ?
Horsley, William (Mus. Bac.) ...	1774	1858
Phillips, Thomas	1774	1841
Crotch, William (Mus. Doc.) ...	1775	1847
Parke, Maria Hester	1775	1822
Showell, Samuel	1775 ?	
Bradberry, Gervas	1776	1862
Parry, John	1776	1851
Smart, (Sir.) Geo. Thos.	1776	1867
Whitaker, John	1776	1847
Russell, William (Mus. Bac.) ...	1777	1813
Adcock, James	1778	1860
Knyvett, William	1779	1856
Moore, Thomas	1779	1852
Sale, John Bernard	1779	1856
Dare, Chas. James	1780 ?	1820
Miles, Thomas	1780 ?	
Rogers (Sir) John L. Bart., ...	1780	1847
Smith, Robert Archd.	1780	1829
Clifton, John Chas.	1781	1841
Mather, John	1781	1850
Novello, Vincent	1781	1861
Cooke, Thos. Simpson	1782	1848
Elliott, James	1783	1856
Walmisley, Thos. Forbes	1783	1866

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Beale, William	1784	1854
Taylor, Edward (Gresham Profr.)	1784	1863
Westmoreland, (Earl of) ..	1784	1859
Bayley, John	1785 ?	1833
Bishop, (Sir) Henry R.	1785	1855
Corri, Haydn	1785	1860
Hawes, William	1785	1846
Willis, Isaac	1785	1869
Woakes, W. H.	1785 ?	
Calkin, James	1786	1862
Garbett, Richard	1786 ?	1826 ?
Horn, Chas. Edward	1786	1849
King, James	1788	1855
Shore, William	1791	1877
Mc. Murdie, Joseph (Mus. Bac.) ...	1792	1878
Dewar, James	1793	1846
Jolly, John	1794	1838
Dun, Finlay	1795	1853
Gibsons, Burford G. H.	1795 ?	1868 ?
Pearsall, Robt. Lucas de	1795	1856
Smith, John (Mus. Doc.)	1795	1861
Horncastle, Fred Wm.	1796 ?	
Spencer, Chas. Child	1796	1869
Wade, Jos. Augustine	1796 ?	1845
Guynemer, Charles	1797 ?	1865 ?
Hargreaves, George	1797	1870
Harding, Joseph R. W.	1798	1864
Linley, George	1798	1865
Harrie, Joseph John	1799	1869
Hobbs, John William	1799	1877
Gladstones, Fredk.	1800 ?	
Goss, (Sir) John (Mus. Doc.) ...	1800	1880
Holden, George	1800	1856
Jones, John Jerem. (Mus. Bac.) ...	1800 ?	1856
Mc. Farlane, John Reid	1800	1841
Rodwell, Geo. Herbert	1800	1852
Ellerton, John Lodge	1801	1873
Skelton, Geo. James	1801	1863
Taylor, John Bianchi	1801	1876
Barnett, John	1802	1890
Lee, Geo. Alexr.	1802	1851
Andrews, Richard H.	1803	1891

	Born	Died
Battye, James	1803	1858
Benedict (Sir) Julius	1804	1885
Dalglish, Robert	1806	1875
Dearle, Edward (Mus. Doc.)	1806	1891
Leeson, Joseph Fred	1806	1862
Balfe, Michael Wm.	1808	1870
Hatton, John Liptrot	1809	1886
Dürrner, Jul. Ruprecht	1810	1856
Pyne, James Kendrick	1810	1893
Wesley, Sam. Sebast. (Mus. Doc.)	1810	1876
Bartholomew, (Mrs.) A. S. Mounsey	1811	1891
Geikie, James Stewart	1811	1883
Hume, Alexander	1811	1859
Howe, James	1812 ?	
Hullah, John Pyke (L.L.D.)	1812	1884
Chinn, Fran. Farrant	1813	1868
Dibdin, Henry Edward	1813	1866
Loder, Edward James	1813	1865
Macfarren, (Sir.) Geo. Alex. (Mus. Doc.)	1813	1887
Smart, Henry	1813	1879
Benson, George (Mus. Bac.)	1814	1884
Wallace, Wm. Vincent	1814	1865
Walmisley, Thos. Attwood (Mus. Doc.)	1814	1856
Warl, Cornelius	1814	
Jackson, Wm. (of Masham)	1815	1866
Netherclift, Joseph	1815 ?	
Bennett, (Sir.) Wm. Sterndale (Mus. D.)	1816	1875
Elvey, (Sir.) Geo. Job. (Mus. Doc.)	1816	1893
Richardson, John	1816	1879
Rimbault, Edward Fran. (L.L.D.)	1816	1876
Crampton, Thos. James	1817	1885
Richards, Henry Brinley	1817	1885
Farmer, Henry	1819	1891
Hopkins, John Larkin (Mus. Doc.)	1819	1873
Stirling, Elizth. (Mrs. F.A. Bridge)	1819	1895
Mellon, Alfred	1820	1867
Stevens, W.P.	1820 ?	
Calcott, John George	1821	1895
Macirone, Clara Angela	1821	
Stephens, Chas. Edward	1821	1892
Allen, Geo. Benjn. (Mus. Bac.)	1822	
Lambeth, Henry Albert	1822	

	Born	Died
Leslie, Henry David	1822	
Reay, Samuel (Mus. Bac.) ..	1822	
Distin, Theodore	1823	1893
Bexfield, Wm. Richard (Mus. Doc.)	1824	1853
Coward, James	1824	1880
Merrylees, James	1824	1861
Martin, Geo. William	1825	1881
Spark, William (Mus. Doc.) ...	1825	
Stewart, (Sir.) Robt. P. (Mus. Doc.)	1825	1894
Broomfield, Wm. Robert ...	1826	1888
Hiles, Henry (Mus. Doc.) ...	1826	
Lahee, Henry	1826	
Macfarren, Walter Cecil ...	1826	
Calkin, John Baptiste	1827	
Foster, John	1827	
Selby, Thos. Leeson	1827	
Smith, Alfred Montem	1828	1891
Winn, William	1828	1888
Colville, David	1829	
Lutz, Wilhelm Meyer	1829	
Pinsuti, (Cav.) Ciro. Ercole ...	1829	1888
Beauchamp, (Earl)	1830	1891
Haking, Ranulf (Mus. Doc.) ...	1830	
Hume, William	1830	
McDermott, Thos. Harris ...	1830 ?	
Cummings, Wm. Hayman ...	1831	
Wallworth, Thos. Adlington ...	1831	
Westbrook, Wm. Joseph (Mus. Doc.)	1831	1894
Arnold, Geo. Benjn. (Mus. Doc.)	1832	
Moodie, William	1833	
Prendergast, Arthur H.D. ...	1833	
Polignac, (Prince) Edmond ...	1834	
Meaten, Frederic	1835	1863
Savary, Edmond	1835	
Young, Wm. James	1835	
Congreve, Benjamin	1836	1871
Jones, William	1836 ?	
Barnett, John Francis	1837	
Gaul, Alfred Robert (Mus. Bac.)	1837	
Archer, Frederic	1838	
Barnby, (Sir.) Joseph	1838	
Pearson, Wm. Webster	1839	

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Hollingworth, William	1840	
Stainer, (Sir) John (Mus. Doc.)	1840	
Watson, Wm. Michael	1840	1889
Caldicott, Alfred James (Mus. Bac.)	1842	
Sullivan, (Sir) Arthur S. (Mus. Doc.)	1842	
Bridge, John Fred (Mus. Doc.) ..	1844	
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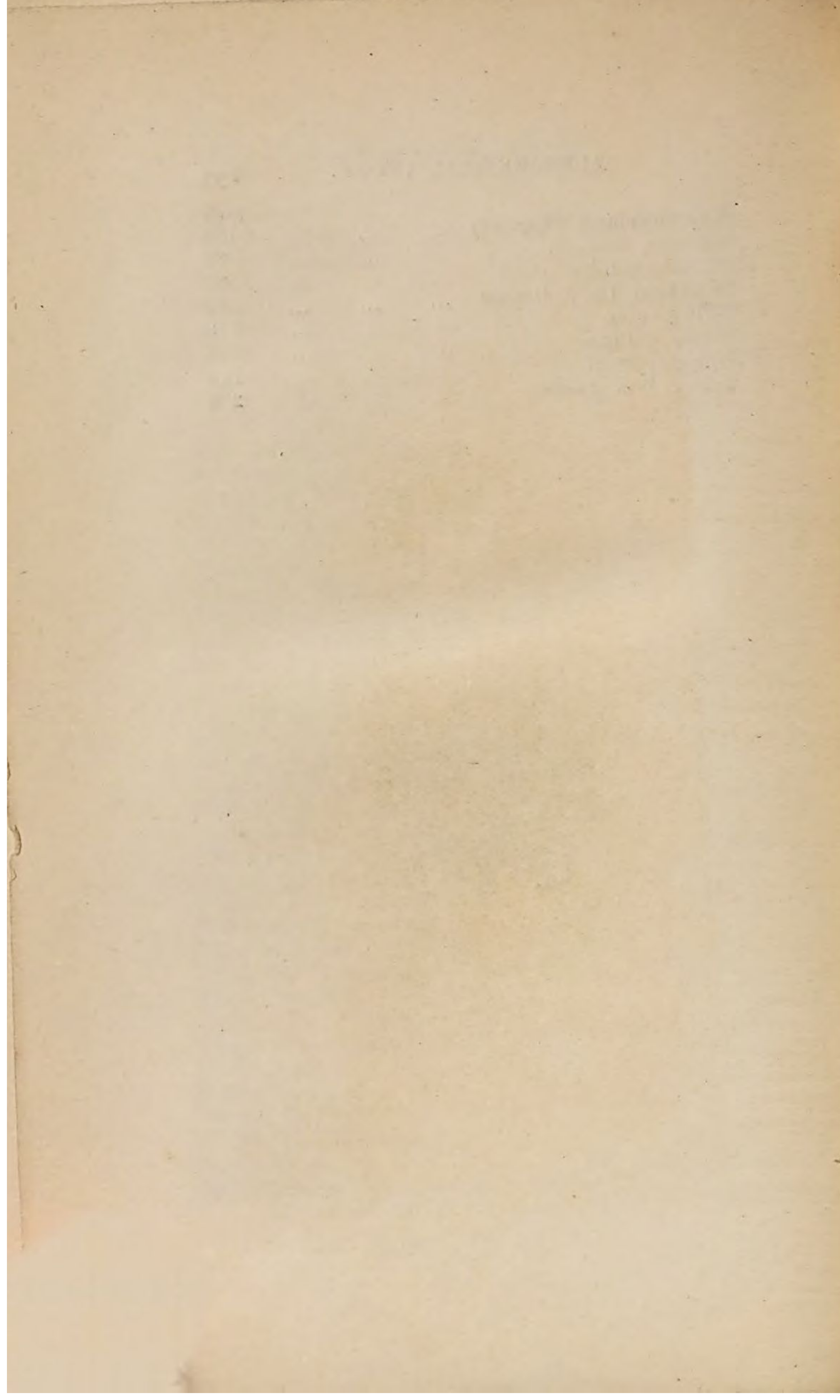
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Baptie, David

Sketches of the English glee composers

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